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SAPPHIRE & STEEL

BLAKE'S SEVEN

FIREBALL XL-5

DOCTOR WHO AND THE BEST OF BRITISH TV SCIENCE FICTION

FANTASY EMPIRE COLLECTOR'S EDITION NO. 2

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THE PRISONER

EPISODE GUIDE

By Jean Marc L'Officier

THE PRISONER

THE PRISONER (1967), 17 episodes, 47 minutes, color.

Production: Everyman Films Ltd. (Distributed by ITC Entertainment).

Producer: David Tomblin
Executive Producer: Patrick McGoohan
Script Editor: George Markstein
Photography: Brandon Stafford, BSC
Art Director: Jack Shampan
Music: Ron Grainer

Cast: Patrick McGoohan (Number 6), Angelo Muscat (The Butler)

"THE PRISONER"
86
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EPISODE 1

Arrival

Director: Don Chaffey

Script: George Markstein & David Tomblin

Guests: Virginia Maskeel (The Woman), Guy Doleman (No. 2), Paul Eddington (Cobb), George Baker (The New No. 2).

Who is the Prisoner? Who has abducted him? And why? A British secret agent who just resigned finds himself in a Village which is menacing and beautiful at the same time.

EPISODE 2

The Chimes of Big Ben

Director: Don Chaffey

Script Vincent Tilsley

Guests: Leo McKern (No. 2), Nadia Gray (Nadia), Finlay Currie (General), Richard Wattis (Fotheringay), Peter Swanwick (Supervisor)

With the help of a new arrival, the Prisoner attempts to escape. It is only a matter of time that foils a dramatic attempt to trap him.

EPISODE 3

A, B & C

Director Pat Jackson (Patrick McGoohan)

Script: Anthony Skene

Guests: Katherine Kath (Engadine), Sheila Allen (No. 14), Colin Gordon (No. 2), Peter Bowles (A), Annette Carel (B)

The Prisoner is the subject of an experiment to manipulate his dreams. Forewarned, he turns manipulator.

EPISODE 4

Free For All

Director: Patrick McGoohan

Script: Paddy Fitz (Patrick McGoohan)

Guests: Eric Portman (No. 2), Rachel Herbert (No. 58), Kenneth Benda (Supervisor)

The Prisoner stands for election as the new No. 2 but finds that even a candidate for this position has no freedom in the Village.

EPISODE 5

The Schizoid Man

Director: Pat Jackson (Patrick McGoohan)

Script: Terence Feely

Guests: Jane Merrow (No. 24), Anton Rodgers (No. 2), Earl Cameron (Supervisor)

Efforts are made to split the Prisoner's personality and make him believe he is someone else.

EPISODE 6

The General

Director: Peter Graham Scott

Script: Joshua Adam

Guests: Colin Gordon (No. 2), John Castle (No. 12), Peter Howell (Professor), Betty McDowal (Professor's Wife), Peter Swanwick (Supervisor)

The Prisoner attempts to prove that knowledge is not wisdom by thwarting a subliminal education course controlled by the mysterious General.

EPISODE 7

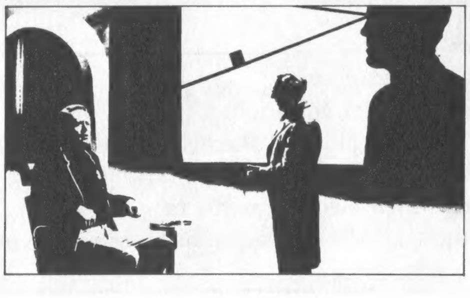
Many Happy Returns

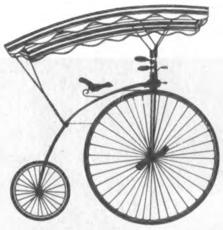
Director: Joseph Serf

Script: Anthony Skene

Guests: Donald Sinden (Colonel), Patrick Cargill (Thorpe), Georgina Cookson (Mrs. Butterworth)

The Prisoner escapes and succeeds in getting back to London. But his return is not quite what he expected it to be....





EPISODE 8

Dance of the Dead

Director: Don Chaffey
Script: Anthony Skene
Guests: Mary Morris (No. 2), Duncan Macrae (Doctor), Norma West (Bo-Beep), Alan White (Dutton), Bee Duffell (Psychiatrist), Camilla Hasse, Michael Nightingale (Supervisors)

Death lurks amid the gaiety of a carnival. The Prisoner is put on trial when he makes an audacious bid to foil his captors.

EPISODE 9

Checkmate

Director: Don Chaffey
Script: Geral Kelsey
Guests: Ronald Radd (Rook), Rosalie Crutchley (Queen) Peter Wyngarde (No. 2), Patricial Jessel, Bee Duffell (Psychiatrists), Basil Dignam (Supervisor)

A Queen is the pawn in a grim game of love aimed at breaking the Prisoner.

EPISODE 10

Hammer Into Anvil

Director: Pat Jackson (Patrick McGoohan)
Script: Roger Woddis
Guests: Patrick Cargill (No. 2), Basil Hoskins (No. 14), Peter Swanwick, Derek Aylward (Supervisors), Norman Scace (Psychiatrist)

Seeking to avenge the death of a girl, the Prisoner plays a cat-and-mouse game with No. 2, and tricks him into believing that he is a decoy, placed there to spy on him.

EPISODE 11

It's Your Funeral

Director: Robert Asher
Script: Michael Cramoy
Guests: Derren Nesbitt (Young No. 2), Andre Van Gyseghem (Retiring No. 2), Annette Andre (Watchmaker's Daughter), Martin Miller (Watchmaker), Mark Eden (No. 100), Peter Swanwick (Supervisor)

The Prisoner is tricked into discovering an assassination plot whose purported victim is—No. 2. But who is behind the plot?

EPISODE 12

A Change of Mind

Director: Joseph Serf
Script: Roger Parkes
Guests: Zena Walker (Janet), Clifford Evans (No. 2), Nigel Stock (Colonel), Hugo Schuster (Selzman), John Wenworth (Sir Charles), Fredric Abbott (Potter)

The Prisoner undergoes an eerie transformation which transmits his mind and personality into another man's body.

EPISODE 13

Do Not Forsake Me, Oh My Darling!

Director: Joseph Sert
Script: Roger Parkes
Guests: Angela Browne, John Sharpe, George Pravada, Kathleen Breck, Thomas Heathcote

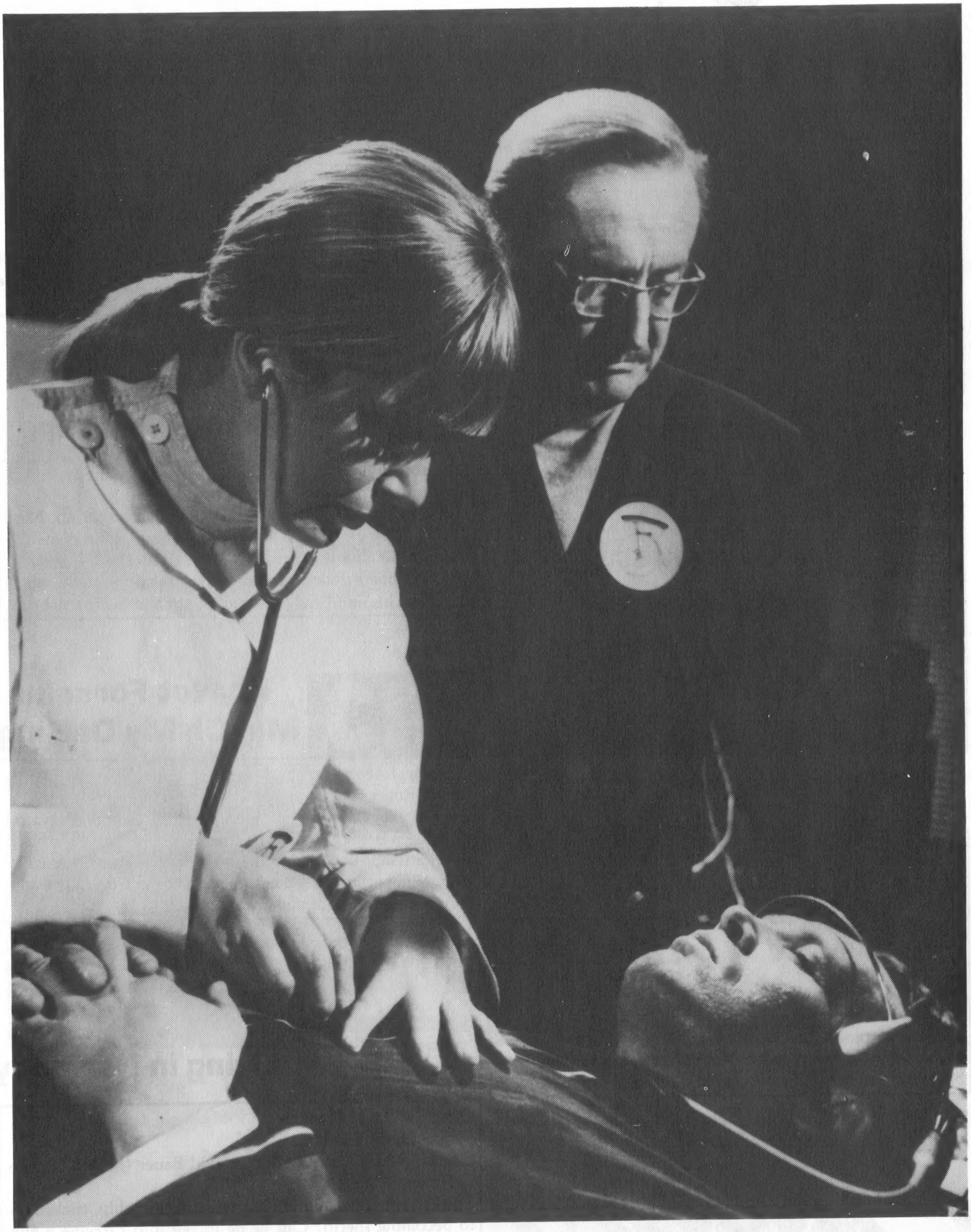
In an attempt to discover the secret of Number 6's resignation, Number 2 utilises a new method of electronically transforming the minds of human beings.

EPISODE 14

Living in Harmony

Director: David Tomblin
Script: David Tomblin
Guests: Alexis Kanner (Kid), David Bauer (Judge), Valerie French (Cathy)

The Prisoner finds himself in a western township, tricked into becoming sheriff. Can he be forced into carrying a gun and killing?



EPISODE 15 The Girl Who Was Death

Director: David Tomblin
Script: Terence Feely
Guests: Justine Lord (Sonia), Kenneth Griffith (Schnipps), Christopher Benjamin (Potter)

The Prisoner acts out a fairy tale with a girl trying to kill him and a mad scientist planning to destroy London.

EPISODE 16 Once Upon a Time

Director: Patrick McGoohan
Script: Patrick McGoohan
Guests: Leo McKern (No. 2), Kenneth Griffith (Judge), Alex Kanner (No. 48), Peter Swanwick (Supervisor)

The Prisoner comes to the end of his adventure. Or has he?

EPISODE 17 Fall out

Director: Patrick McGoohan
Script Patrick McGoohan
Guests: Leo McKern (No. 2), Peter Swanwick (Supervisor)

The Prisoner faces "degree absolute", a relentless interrogation process which can only end in either his death, or No. 2's.

Notes:

Leo McKern and Colin Gordon each played No. 2 twice, although it is arguable whether Gordon actually played the *same* man.

Kenneth Griffith, Alexis Kanner and Patrick Cargill appeared each twice in major roles, although their characters were probably different each time.

The character of "Potter" was played by two different actors in "Do Not Forsake Me..." and "The Girl Who Was Death". Strangely enough, Christopher Benjamin (Potter in "Girl") played No. 2's assistant in "The Chimes of Big Ben" and also played a character named "Potter" in *Danger Man*...

Thomas M. Disch "The Prisoner" (Ace, 1969)
David McDaniel "Number Two" (Ace, 1969)
Hank Stine "A Day in the Life" (Ace, 1970)

PATRICK MCGOOHAN

Born in 1938, Patrick McGoohan started his career as an actor in the theater. He worked with the Sheffield Repertory Company and other companies, until he made his West End debut in *Moby Dick* as the Serious Actor in June 1955. His film debut was in 1954, *The Dam Busters*, after which he went through a succession of bit roles in such films as *Passage Home* (1955), *Zarak* (1957), *Dark Avenger* (1957) and *I Am A Camera* (1957). His contract passed on to Rank, who then started to give him better roles. *High Tide At Noon* (1957) was followed by *Hell Drivers* (1958), where his co-stars were William Hartnell and David McCallum, *The Gypsy And The Gentleman* (1958) and *Nor The Moon By Night* (1958).

Leaving Rank, he returned to the theatre, where he played St. Just in *Danton's Death* (1959) and the title role in Ibsen's *Brand*. A television version of this was so popular that he was offered the role of John Drake from it. *Danger Man* (also known as *Secret Agent* in the USA) ran from 1960 to 1966, a total of 72 episodes. It was here that he met George Markstein, who was the script editor.

All this time, McGoohan hadn't abandoned the cinema, and he returned to the big screen for *All Night Long* (1962), *The Quare Fellow* (1962), *No Life For Ruth* (1962), *Doctor Syn* (1963), *The Three Lives of Thomasina* (1964) (both for Walt Disney), *Two Living, One Dead* (1965). After *The Prisoner*, he returned to the cinema once more for *Ice Station Zebra* (1968), *The Moonshine War* (1971), *Isabella Of Spain* (1971), *Mary, Queen of Scots* (1972), *Tai Pan* (1973) and *The Genius* (1973).

After two years of living in Switzerland, he moved to California in 1972. There he produced two episodes of *Columbo* with Peter Falk, in which he himself played the villain, "By Dawn's Early Light" and "Identity Crisis", which is full of allusions to *The Prisoner*. He then played in *Silver Streak* (1976), the telefilm *The Man In The Iron Mask* (1976) and in his own series, *A Man Called Rafferty* (1977).

Since then, McGoohan has been in *Escape from Alcatraz* (1979), starring Clint Eastwood, David Cronenberg's *Scanners* (1980) and Alexis "No. 48" Kanner's political thriller *Kings and Desperate Men* (1982).

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Sapphire and Steel

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TIME ON THEIR HANDS

by John Peel

"All irregularities will be handled by the forces controlling each dimension; transUranic heavy elements may not be used where there is Life. Medium atomic weights are available: Gold, Lead, Copper, Jet, Diamond, Radium, Sapphire, Silver, and Steel.

"Sapphire and Steel have been assigned!"

With that odd beginning, spoken over star-like backgrounds by a hooded figure, the viewers are introduced to two of the most startling and original figures currently on British television: Sapphire and Steel. It's a series that is hard to pin down into a category, since it contains elements of thriller, straight SF, and the ghost story. It has proven to be a winning combination. First seen on television screens in July 1979, in a fourteen episode run, the concept was rather a gamble for ITC Entertainment, the producing company. It couldn't decide at first whether *Sapphire and Steel* should be a children's story or an adult one. Eventually, the program was screened at peak viewing time, 7:00 p.m. to 7:30 p.m. on Tuesdays and Thursdays, and it rocketed into the top ten viewed programs for its run. A third season has been prepared to unleash more weird tales onto the viewing public; it began in January 1981.

What is the secret of the show? Speaking as a totally addicted viewer, I believe that it's the total air of mystery surrounding the stars and the stories; it's a cerebral program but very satisfying. It took me several hours to work out what Steel did to defeat the enemy in the first story and almost two days to work out the ending of the second. The fascination is that I feel compelled to work it out.

The show's concept is very simple. Created by prolific thriller-writer Peter J. Hammond, it is basically a story of time travel with a difference. The problem with writing a time-travel story for British television is that whatever you may want to do, *Doctor Who* probably did it years ago, but any stories on the subject must be fresh. Hammond, a veteran of such classic shows as *Z Cars* (anyone who is anyone in British TV writing has written for *that* show!), thought for a while about the way time-travel is treated while his children were engrossed in watching the film *The Time Machine*. He realized that all such stories have the heroes and/or villains traveling in time, but did it have to be that way? He sat down and wrote the first draft of a new story where, instead of people traveling in time, Time travels in people.

As Sapphire explains in the first story, "There is a corridor. And the corridor is Time. It surrounds all things. You can't see it—only sometimes. Perhaps a glimpse. And then it's dangerous. You cannot enter into Time. But, once in a while, Time can try and enter into the Present. Break in. Burst through. Take things. Take people. Sometimes, in some places, the Present becomes weakened. Like fabric. And when there is pressure upon the fabric, Time reaches in."

Things lurk outside our comfortable world, but they can get in, and cause havoc. That was the case with the *Marie Celeste*. (Steel casually remarks he had to sink it; when Rob points out that the ship *didn't* sink, Steel simply says, "The real one did." You draw your own conclusions, because Steel hates explanations!) And it is the case with the Bermuda Triangle. Or a small house, a block of flats, an artist's studio—anywhere. All time needs is a catalyst, a means of stretching the fabric of the Present, and then the Shapes can get in, possess people, steal them, attack and change the flow of history as it is—or was.

Confused? You're supposed to be. That's part of the addiction; you watch to try to comprehend the incomprehensible. Director Shaun O'Riordan explains that the function of Sapphire and Steel is as "agents of the status quo, responsible for ensuring that the natural order of things remains. Any obstruction of time and space must be repaired." Writer Hammond calls them "time detectives"; they are sent to discover what is causing temporal break-downs and to fix it in any way possible (orders that Steel tends to take extremely literally).

They appear from nowhere, out of the night; they are Agents, assigned to a case by—whom we're never told. Steel says as little as briefly as possible; Sapphire just flashes a dazzling smile. They are just here with a job to do. There are other agents; when the going gets too rough, the pair can be helped. Lead, a huge, jovial black man of intense power and personality, arrives during the course of the first story; Silver, specially gifted and tough-minded, aids them in the third. But Sapphire and Steel are a team; they work well together, being complementary opposites.

All agents have special powers which are revealed gradually. Lead is a "shield," capable of protecting others from the harmful effects of time-distortions or energy manifestations. Silver is a "penetrator," capable of breaking through force-screens or the time barriers that the Others can erect. Steel can lower his body temperature to virtually absolute zero and can freeze the creatures, draining them of their power. Sapphire can regress time, sometimes by hours, sometimes by days, and create loops from time, making people repeat their actions forever if she wishes. All four are taxed to their limits, because Time is immensely wise and very patient. Each defeat means more information on Its foes, and one day, the Agency will not be able to stop It.

Steel and Sapphire aren't human; their appearance is simply a convenience. Even their clothing is a solid illusion. In the first story, Sapphire demonstrates her abilities to the young boy, Rob, by running through several changes of attire by blinking her eyes. Along with her clothes, her hair and even her features shift and change. Steel dislikes such shows of power and contents himself with wearing more normal clothes, though he sometimes lacks the proper notion of what *is* "normal." On a railway station, dirty and disused, he turns up dressed for a very exclusive dinner-party. And, when the job is over, they simply fade away like ghosts.

Ghosts play a large part in the stories. Time must break through where the fabric of the Present is weakest, and It uses ghosts at will for this. The first story features a gruesome collection of Cromwellian Roundheads and dead people, including a hideously deformed man suffering from the Black Death. The second tale has dead soldiers from the two World Wars. The fifth contains a dead man who is somehow still alive. Sapphire calls them "visual refractions," but we call them spectres or boogies, haunts or shades. The dead are a ready source of power to break into the present and unleash Time. Steel's method of dealing with such people is blunt. "You're dead," he tells the soldier, Pearce. "Go back. You don't belong with the living. You belong in the darkness, you and your friends. You're dead. Every one of you."

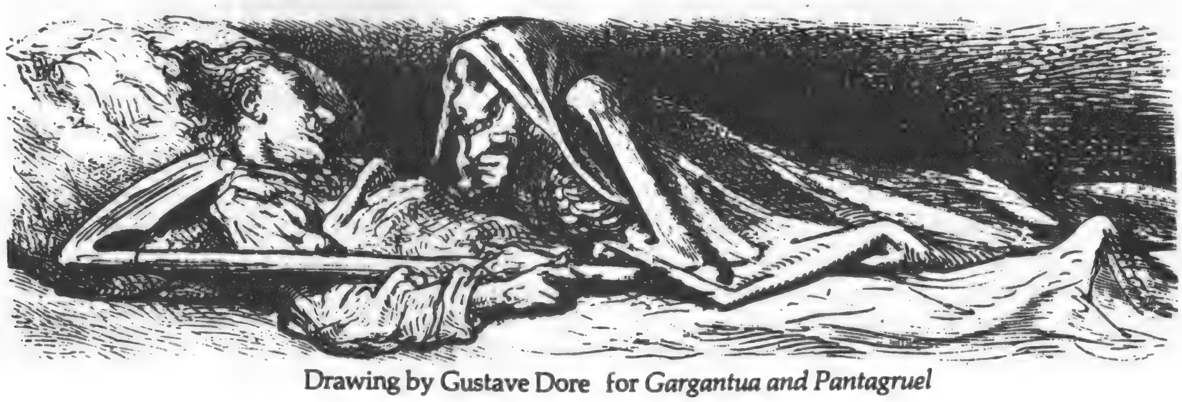
This is Steel's way. Like the metal he is named after, he is cold, hard, and intensely strong. Small matters, like what people may think, simply don't bother him. He has a task, and he will do it, regardless. He and Tully, the ghost-hunter in the second story, take an instant dislike to each other. Tully is kind and trying to help the departed spirits. Steel tells him bluntly that he will destroy the ghosts. They are evil, and they must go. He orders Tully about, and (such is the force of his personality) Tully reluctantly obeys. Rob, in the first tale, runs up against the same side of Steel's character. He turns instinctively to Sapphire for help.

Sapphire is different; she *cares*. She has human emotions and appears as a kind of combination of mother-figure, sex-symbol, and friend. Tully almost falls in love with her, and so does Rob. This is her way; she is the one to deal with people, the casualties from Time's invasions. But her very caring causes her problems, because, when she attempts a seance in the second story, she is possessed by the spirit she contacts, having given it an opening.

Together, each remedies the failings of the other; Sapphire talks to people, gaining cooperation, where Steel commands. (There's a beautiful moment in story two, where Steel actually *smiles* at Tully, who is totally amazed at this uncharacteristic behavior.) Steel plans and fights and is able to force Sapphire to act against her caring nature when a hard or painful task has to be done.

The stories can be fun, too, as well as atmospheric. Arguably the best is the second story, which is really chilling. It begins with Tully's attempting to communicate with a spirit that haunts an old railroad station. Tully is worn-down, old, and tired; his equipment ("Junk!" as Steel describes it) is antiquated, but he cares. When he makes a very emotional appeal, a figure, dark and mysterious, materializes on the footbridge, and a cold voice says, "I've come from the other side—" Then the figure steps forward; it's Steel; "—of the platform," he concludes.

One of the most brilliant aspects of the show is the way in which Time gets a foothold in the Present by utilizing objects from the past. And it disorients the people by causing memories to carry it along. This is particularly effective in the first story, in which Time uses the fact that Mr. Jardine collects clocks and old books. It finds a way in through the recital of nursery rhymes, of all things. The very rhymes that comfort us as children are loaded with associations from the past: "Ring-a-ring of rosies," for example, was from the time of the Black Death, when the rings of flowers were worn to ward off the disease. Six-year-old Helen recites the tale, and the ghost of a dead man, suffering from the blotches and decaying skin of the Plague, starts to come for her. Rob recites, "Goosey goosey gander, where shall I wander?" That dates from the days of Cromwell's heresy hunters, and on the stairs



Drawing by Gustave Dore for *Gargantua and Pantagruel* comes the tread of those evil men, still seeking death. It's a clever device, twisting the loved and familiar into dangerous and frightening channels. In the second story, the hauntings are heralded by Pearce's mournful whistling of the First World War marching song, "Pack Up Your Troubles." In the third, with visitors from the future, the very objects of the present are past to them. Story four has old photographs coming to life (Victorian prints in sepia, which live as monochrome people, a very nice piece of special effects trickery). In the last story of the second season, the key is a party which recreates a setting of exactly fifty years before. All are weak points in the fabric of time, where Time breaks through.

But where Time attacks, that is where Sapphire and Steel are to be found, fighting, striving, and beating it. But there is always a next time.

The Actors

DAVID McCALLUM

David McCallum is a Scot from Glasgow. Like most British actors, he trained at the Royal Academy of Dramatic Arts (RADA). He also gained backstage experience as stage manager to the Aylesbury Repertory Company. In the days when National Service was compulsory, David entered the Army but, on being demobbed in 1953, he re-entered the theater. His first television play was *The Rose and The Ring*, which was shortly followed by a role in Clive Donner's *The Secret Place* (1956). The Rank Organisation was so impressed, it offered him a contract, and he appeared in British films including *Robbery Under Arms* (1957) and *Violent Playground* (1958). *The Great Escape* (1963) led him to Hollywood and roles in *The Greatest Story Ever Told* and other films. There, Norman Felton signed him up for a secondary role in a new spy series.

It is as Illya Kuryakin, the Russian agent of *The Man From U.N.C.L.E.* (1964-1968), that McCallum is probably best remembered. It had originally been intended as a minor part, but so popular was he that he soon shared equal billing with Robert Vaughn. When this series finished, McCallum worked solo again. In England once more, he made *Colditz* (1972), and more recently, *Kidnapped* (playing the role of Alan Breck in his native Scotland). He has also tried his hand behind the cameras, directing segments of the series *The Explorers*. Back in America, he took part in a modern remake of *King Solomon's Mines* and the series of *The Invisible Man*. This failed to make much impact, despite his superb acting and more than usually good scripts, and the series was restyled with Ben Murphy as *The Gemini Man*. Back in England, David has entered happily into the latest of his many roles, that of another super-agent, Steel.

JOANNA LUMLEY

Born in Kashmir, May 1, 1946 (when her father was serving in the Indian Army), she had a much-traveled childhood in the far east, until the family finally settled at Epsom. She never really knew what she wanted to do for a career, eventually deciding to enter modeling. After a hard start, she broke into *Queen Magazine* and then others including *Vogue, Harper's Bazaar*, and *Nova*. From this, she gradually worked in small roles in films like *On Her Majesty's Secret Service* (1969), *Games That Lovers Play*, and *The Satanic Rites of Dracula*. She also appeared in small roles in TV series, such as the situation comedy *Steptoe and Son* and the soap-opera *Coronation Street* (from which also emerged *Doctor Who* actresses Elisabeth Sladen and Mary Tamm).

She shot to fame when she gained the coveted role as John Steed's new beautiful sidekick (with real kicks!) in the *New Avengers* series. She created her own hairstyle for this show, and it rapidly caught on; it was neat, attractive, and simple to care for. After this series (an international success) her first TV role is that of Sapphire, a part she says she thoroughly enjoys.

DAVID COLLINGS

New agent Silver isn't David's first SF role—he played a man with superhuman powers in an episode of *UFO* and has starred in the British SF anthology series *Out of the Unknown*. Inevitably, he, too has worked in *Emergency Ward 10*.

THE WRITERS

P. J. Hammond is by inclination a thriller writer, with experience on the *Z Cars* TV series and on many other British police series. He has adapted his first *Sapphire and Steel* script into novel form (Star Books).

Don Houghton and Anthony Read are both veterans of *Doctor Who*. (Houghton wrote Pertwee stories "Inferno" and "The Mind of Evil." Read was script editor for *Doctor Who* seasons fourteen through sixteen and wrote "Horns of Nimon.")

Don has written for Hammer Horror Films, including *The Legend of the Seven Gold Vampires*; Anthony Read's credits include *The Avengers* and *The Omega Factor*.

PRODUCER/ DIRECTOR

Shaun O'Riordan

The Producer/Director of *Sapphire and Steel* is an actor himself. He studied drama at the Old Vic Theatre School, specializing in playing in Shakespeare's comedy roles. From those he entered TV. He was one of the regulars of the much-loved series *Robin Hood* (which starred Richard Greene and ran on CBS from 1955 to 1958). He switched to the other side of the cameras in 1960, working on several popular series as director; *Emergency Ward 10* (a very popular early 60s medical series) was the most notable. Then he became a producer of situation comedies.

He has worked on the *Thriller* and *Scorpion Tales* series, from which he moved on to produce an eerie ghost tale, *Come Back Lucy*. Now he produces and directs the strange *Sapphire and Steel.*

SAPPHIRE AND STEEL:

The First Two Seasons

Story One: Six Episodes

In an old house, lonely and isolated, live the Jardine family. Sixteen-year-old Rob is doing his homework in the kitchen; his parents are with six-year-old Helen. Mother is reading to her, from an old book, her favorite nursery rhyme, "Ring-a-ring of rosies," when it happens. All of the clocks in the house stop suddenly, and the eerie quietness prompts Rob to make sure that all is fine upstairs. He discovers Helen alone in bed, and his parents have "just gone."

He telephones the police, but the two who arrive are Sapphire and Steel. Sapphire explains that Time has taken their parents: "There is a corridor. And the corridor is Time. It surrounds all things. It passes through all things. You can't see it—only sometimes, perhaps. Just a glimpse. And then it's dangerous." Sometimes, the fabric of the corridor is weak, and Time rushes in to take things—like the Jardines. Old things and associations help, and the house is packed with old books, old furniture, and clocks.

In a desperate battle with the thing out of time, Steel clears a small area of the house of old things, and together they capture a "visual refraction" ("You'd probably call them ghosts," Sapphire tells Rob). In fact, the house rapidly becomes haunted by Cromwellian troops and a plagued figure from the seventeenth century. In an unwary moment, Sapphire is trapped in an old painting, and the soldiers are set to kill her. Steel saves her by freezing himself to minus 273° and attacking the refractions through cold. But it seems as if the powers opposing them are too strong for the two investigators, so they are forced to call in additional help (Lead) and they all travel through time to the foundation of the house to fight the thing on its home ground.

Additional Cast

Rob..... Steven O'Shea
Helen..... Tamasin Bridge
Mother.... Felicity Harrison
Father..... John Golightly
Policeman..... Charles Pemberton
Lead..... Val Pringle
Victorian Man..... Les Clark

Production Team

Producer/Director...Shaun O'Riordan
Writer..... P.J. Hammond

Story Two: Eight Episodes

George Tully is a sympathetic, elderly man, convinced that a railway station is haunted. So it is, but from a Darkness out of time, a creature that feeds and grows on resentment, and not by a simple ghost as Tully believes. But he is caught up with Sapphire and Steel as they try to patch up this latest breach in the fabric of time, and the ghost of a World War One soldier, Pearce, is only the first of the manifestations.

On the very day peace was declared, Pearce was killed by a sniper who did not know that the war was over. From this, his resentment built up, and he is the trigger for the Darkness' attempt to feast in the present. Soon, he is joined by more spectres, all harboring their fierce anger at the injustices of their deaths: An airman, killed in a mission that he should never have flown, three submariners, asphyxiated in a faulty submarine. With horror, Steel realizes that the old station is being turned into a kind of half-way house for ghosts, who try to force their way into the present, to live again lives that they cannot be allowed. The Darkness is strong and grows stronger as it feeds on these ghosts' hatred.

Everything that the wily Steel tries fails. In the end, he is forced to try a desperate gamble to bargain with the Blackness, as it possesses Sapphire herself in a seance attempt that goes horribly wrong.

Additional Cast

Tully..... Gerald James
Pearce..... Tom Kelly
First Submariner..... David Woodcock
Second Submariner/Pilot... David Canr

Production Team

Producer..... Shaun O'Riordan
Directors.....Shaun O'Riordan
David Foster
Writer..... P.J. Hammond
Designer.....Stanley Mills

⁂

Story Three: Six Episodes

The place is a modern block of flats, but there is something odd. There is an extra penthouse, invisible because it is occupied by two time travelers from fifteen hundred years in the future. Eldred, Rothwyn, and their young baby are part of an experimental project, studying and "slumming it" in the past. But they cannot face the thought of eating meat or the touch of real "ancient" materials. Their contact with their own time is lost, and their food has run out.

When Sapphire tries to make contact, something snatches her away. There are, in fact, two more equally invisible "time capsules," but their companions are horribly dead. A third agent from the Agency, Silver, arrives to tell Steel that (because of the time experiments going wrong) the whole Earth is in danger.

Time invades the capsule and ages the baby into adulthood, possessing him. He strikes Silver through time itself and then turns on the other agents. With Silver vanished, they are trapped in the rooms of death, their foe a deadly weapon with the mind of a baby.

Additional Cast

Silver..... David Collings
Rothwyn..... Catherine Hall
Eldred.....David Gant
Changling..... Russell Wooton

Production Team

Producer/Director.... Shaun O'Riordan
Writer..... P.J. Hammond

⁂

Story Four: Four Episodes

In a photographic workroom hangs a picture of a London street, taken about 1890. In it are four children and a woman. Sapphire and Steel, outside the house, almost see strange figures (between images and reality, in strange sepia-tones) almost like a living photograph. Inside the workroom, they discover that Time has broken through via the old prints there.

There is a young woman, Liz, in an upstairs flat, and she cannot understand where the landlord (Williamson) and her flatmate are. They appear to have vanished. Sapphire discovers an old photograph, taken of a Victorian street, and in it are a man and woman in modern clothes. Somehow, Time has trapped the missing people in an old picture. An odd being, two-faced, a "shape" is trying to break out from the pictures; it has been trapped in them almost a century and yearns for its freedom. But it cannot leave the pictures empty.

In a bid to save the missing people, the two Agents are forced to enter the old photographs to fight the Shape in its own environment. They discover that the secret of Williamson's hobby was far more complex than they imagined, and that they cannot now escape from the picture.

Additional Cast

Liz.....Alyson Spiro
Shape.....Philip Bird/Bob Hornery
Child with parasol...Natalie Hedges

Production Team

Producer.....Shaun O'Riordan
Director.....David Foster
Writer.....P.J. Hammond

⁂

Story Five: Six Episodes

On June 21, 1930, Lord Mullrine and his partner, George McDee, founded a very profitable company. In 1980 the fiftieth anniversary occurs, and Lord Mullrine throws a special party for the staff in the offices, restored totally to the appearance of 1930. Somehow, both Sapphire and Steel have been invited, and they sense that the place is now subject to a time tear. Something

INTRODUCTION TO THE SEQUENCE GUIDE TO THE EPISODES

By Barbara Warne

[This is not a Traditional Episode Guide]

Like the program itself, this guide centers on the "Blake's 7 characters. Unlike a more traditional episode guide, it doesn't give plot-lines so much as it just examines the characters, their interrelationships, and their general situation within each story. Since the show is not yet available in the U.S. or Canada, most readers of *Fantasy Empire* will not have had a chance to see this SF adventure series before reading this guide. Consequently, it was considered more important to give a feeling for the program as a whole rather than to detail each storyline. Also, although Blake's 7 is rich in side characters, this guide will seldom mention anything other than the words and actions of the regulars.

The method of preference for dealing with an episode has been to give as much of the dialogue as space permits, as if a clip or two were being shown. These characters often reveal themselves best in what they say, the way they say it, who they say it to, and whether their actions reinforce or contradict their words. Stories which do not readily lend themselves to quoting are treated differently — sometimes with a summary of actions or points brought out in that episode.

Dates given are first airdates on the BBC. Running time includes title and credit sequences to the nearest minute. The writers and directors of the stories are listed beneath the titles of each.

THE FIRST SERIES:

Overview and Themes .

The unifying storyline of the first series is the establishment and legitimization of Blake's rebellion — forming the team, gathering the technology, then learning how to hit the Federation as hard as possible. All the while the Seven also learn about each other.

The conflict between two strong men and their opposite though not necessarily irreconcilable views arises as an underlying theme throughout the series. Blake and Avon clash again and again. Although Blake establishes his leadership from the beginning, he is aware that Avon never stops fighting it.

Actually, the clashes between these two emphasize the effects each of the Seven is having on the others. While Blake has to defend his ideology against more practical considerations, Avon is forced to listen to and deal with a moral viewpoint. The others are experiencing similar challanges. The compromises each is forced to make show how the individuals as well as the team are being strengthened.

Also stressed throughout the later stories of this series is that these people are beginning to care about and to rely upon each other. Their words don't always admit affection but their actions often belie their words. Jenna, Avon, and Vila have rarely relied on others in the past and they struggle against doing so now. Avon will talk about wanting to leave, but when he gets the chance, danger to the rest of the crew pulls him back ("Breakdown"). He may curse Blake and the cause but will instinctively rush forward to save Blake's life even at the risk of his own ("The Web"). When Jenna gets an offer to join an old friend, she doesn't seem to even consider it ("Bounty").

These people have nothing in common, no ties of background or ideology, but the first series stories show the growing bonding which comes from within each member. That these people of diverse tendencies, thrown together by accident and tried by seemingly endless tribulations, do learn to care about each other becomes, perhaps, the major theme which carries up to the fourth series.

The first thirteen stories also stress the vulnerability of the team. They are not only vulnerable to the Federation's overwhelming numbers but also to meteor storms, aliens, gravitational vortexes, bounty hunters, radiation, and humanoid scavengers. When at the end of this series they watch a prediction of their apparent destruction, it is believable. (If the BBC hadn't decided to renew the show for a second series, it would really have ended on that note.)

The cliff hanger with which the first series ends starts a tradition. Each series will leave the characters of *Blake's* 7 facing peril.

The episodes were shown on Monday nights — the first one at 6 p.m., the others at 7:15.

FIRST SERIES PRODUCTION CREDITS

Series Creator - Terry Nation
Producer - David Maloney
Script Editor - Chris Boucher
Music - Dudley Simpson
Visual Effects Designer - Ian Scoones
(with Mat 'Irvine for #6-13)
Production Unit Manager - Sheelagh Rees
Film Cameraman - Ken Willicombe
Graphics Designer - Bob Blagden
(with Ron Platford for #13)
Studio Lighting - Brian Clemett
Special Sound - Richard Yeoman-Clark
Electronic Effects - A.J. Mitchell
Costume Design - Barbara Lane (#1-9)
Rupert Jarvis (#9-13)
Make-up Artist - Marianne Ford (#1-4, 6-13)
(with Eileen Mair for #1 & 2)
Eileen Mair (5)
Series Videotape Editors - Sam Upton
Malcolm Banthorpe

#1 "The Way Back"

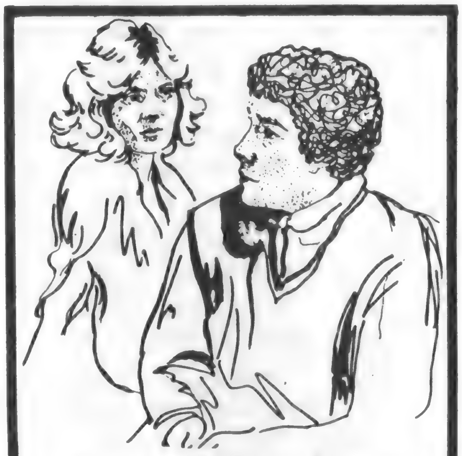
January 2, '78 (47 min.)
w: Terry Nation
d: Michael E. Briant

The first epsode introduces Roj Blake, two of his future companions and the Terran Federation.

When first encountered, Blake is a model citizen of the Federation who believes that his mother and sister have emigrated to a frontier world. When an acquaintance promises him information about his family, he illegally goes with her outside the domed city into tunnels. Once there, he is told that four years earlier he had been a rebel leader, but that after memory revision he had renounced the cause. All his memories relating to the rebellion were later blocked and his former associations cut off. His family was forced to emigrate—then they were executed.

Before Blake can assimilate these revelations, the rebels he has been talking to are massacred by Federation troops; he is arrested. These shocks ignite memories. Knowing that if Blake were killed, he might become a martyr, the Administration discredits him by manufacturing evidence and indicting him for child molesting. He is sentenced to deportation to the prison planet Cygnus Alpha.

Blake soon finds himself in a transit cell with a thief named Vila Restal, the famous smuggler Jenna Stannis, and other assorted criminals. Being compulsive, Vila tries to steal Blake's property but at Blake's sudden move, cries out, "Easy! Take it easy! I hate person violence, especially when I'm the person."


Jenna and Blake, Await Deportation to Prison Planet

The prisoners are transferred to the Civil Administration Ship London. As if lifts off, Blake is told to take a last look at Earth. "No," he replies. "I'm coming back."

ADDITIONAL CAST

Bran Foster - Robert Beatty
Glynd - Robert James
Tarrant - Jeremy Wilkin
Varon - Michael Halsey
Maja - Pippa Steel
Ravella - Gillian Bailey
Richie - Alan Butler
Arbiter - Margaret John
Dr. Havant - Peter Williams
Alta Morag - Susan Field
Clerk of Court - Rodney Figaro
Computer Operator - Nigel Lambert
Guard - Garry McDermott

ADDITIONAL CREDITS

Production Assistant - Victor Mallett
Film Recordist - Bill Meekums
Film Editor - M. A. C. Adams
Studio Sound - Clive Gifford
Designer - Martin Collins

#2 "Spacefall"

January 9, '78 (52 min.)
w: Terry Nation
d: Pennant Roberts

Now in flight on the London Vila introduces Blake to the dour Kerr Avon, a computer expert who almost succeeded in stealing five million credits from the Federation banking system.

"What went wrong?" Blake asks him.

"I relied on other people."

Realizing that among them they have both a computer expert and a pilot (Jenna), Blake makes plans for taking over the ship. Reluctantly, Avon agrees to join the undertaking.

As the London approaches a battle between alien spaceships, the prisoners launch their plan. Avon, Blake, and Jenna reach

the computer room from which they can take control of the ship. The other prisoners, however, have been recaptured, and when Sub-Commander Raiker starts killing them, Blake surrenders.

Meanwhile, an alien ship, apparently abandoned in the battle, drifts close to the London. Commander Leylan sends two men over to board the derelict, but contact with them is lost. When contact is also lost with a back-up man, Leylan refuses to risk more of his crew. At that point, Raiker suggests sending over the three most expendable prisoners — Blake, Jenna, and Avon.

Once aboard the alien ship, the three engineer an escape, commandeer the ship, and set about to follow the London to rescue the others.

ADDITIONAL CAST

Leylan - Glyn Owen
Raiker - Leslie Schofield
Artix - Norman Tipton
Teague - David Hayward
Krell - Brett Forrest
Nova - Tom Kelly
Dainer - Michael McKenzie
Garton - Bill Weston

ADDITIONAL CREDITS

Production Assistant - Pauline Smithson
Film Recordist - Bill Meekums
Film Editor - M. A. C. Adams
Studio Sound - Tony Millier
Stunt co-ordinator - Frank Maher
Designer - Roger Murray-Leach

#3 "Cygnus Alpha"

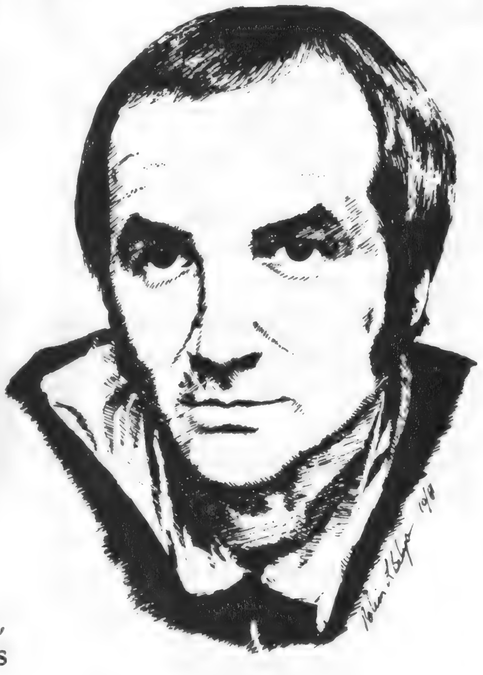
January 16, '78 (52 min.)
w: Terry Nation
d: Vere Lorrimer

Aboard the alien ship, Blake, Jenna, and Avon discover its master computer, Zen, which, linking with Jenna's mind, learns their language and picks from her thoughts the ship's new name: Liberator.

Next, they discover teleport facilities, something the Federation has been working on but hasn't yet perfected on living matter. Blake volunteers to try it though, and Avon figures out how to teleport him to Cygnus Alpha. Upon his return, Jenna asks him what teleporting is like.

"It's a bit like property when Vila's around," Blake explains. "Suddenly, it's somewhere else."

While Blake returns to the planet to rescue Vila, Gan, and the others from the penal colony, Jenna investigates more of the strange ship. She discovers one room full of clothing and another which contains what Avon determines is nearly as much wealth as is in the entire Federation banking system. Certain that Blake would only use the money in his mad rebellion, Avon tries to convince Jenna to leave Blake on the planet. Jenna, however, turns out to be more determined to save Blake than Avon is to leave him.



Blake, Vila, and Gan have had to fight, but they finally reach the Liberator. Just after they do, Federation pursuit ships appear on the detectors, and Blake orders Zen to lose them.

"They'll keep coming," Avon informs his drily. "Pushing us. Tracking us. They'll never give up."

"Nor will we. When we can handle this ship properly, we'll stop running. Then we'll fight."

ADDITIONAL CAST

Vargas - Brian Blessed
Leylan - Glyn Owen
Artix - Norman Tipton
Kara - Pamela Salem
Laran - Robert Russell
Arco - Peter Childs
Selman - David Ryall

ADDITIONAL CREDITS

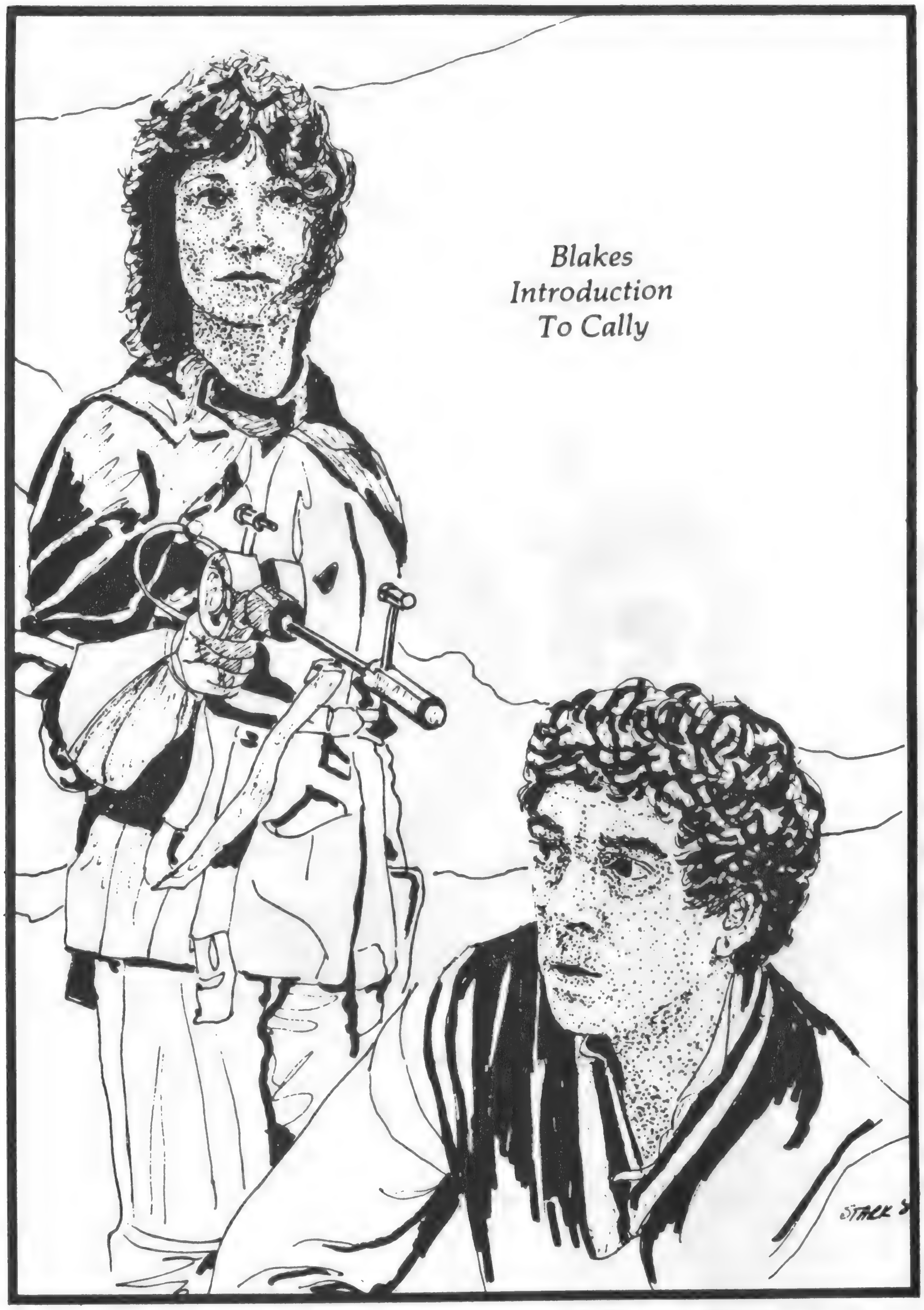
Production Assistant - Christina McMillan
Film Recordist - John Murphy
Film Editor - Martin Sharpe
Studio Sound - Tony Millier
Stunt Co-ordinator - Peter Brayham
Designer - Robert Berk

#4 "Time Squad"

January 23, '78 (52 min.)
w: Terry Nation
d: Pennant Roberts

This episode adds another member to the crew as Blake single-mindedly pushes the inexperienced team into striking its first blow against the Federation.

Even before the Liberator reaches its target, however, danger is brought aboard. The crew answers a distress signal and finds a ship containing aliens in cryogenic suspension. (Trying to help these people is a good deed which does not go unpunished.) After Blake, Avon, and Vila teleport to the target planet, Jenna and Gan are left to deal with revived, programmed assassins. Jenna then learns that Gan has a "limitor" implanted in his brain which prevents him from killing, no matter what



Blakes Introduction To Cally

the provocation or need.

Unaware of the danger on the Liberator, the other three crew members look for resistence forces in the hope that such forces can help them blow up the Federation Communications Complex. The one rebel still alive contacts Blake — with a kick that sends him tumbling. She then points a gun at his head and 'speaks' directly to his mind.

He is finally able to convince this telepathic Auron woman named Cally that they are on the same side, and then she leads them into the complex. She can't, however, get them past the security door. Revealing how useful the talents of a thief can be, it is Vila who opens the door with ease.

They expect to set the generator to overload and then to teleport out of danger before it blows, but once past the point of no return, they discover they can't communicate with the Liberator—Jenna and Gan have their own deadly problems.

Later, Cally, feeling she has failed in her mission and therefore can't return home, joins the crew. Now, counting Zen, they are seven.

ADDITIONAL CAST

Aliens - Tony Smart
Mark McBride
Frank Henson

ADDITIONAL CREDITS

Production Assistant - Pauline Smithson
Film Recordists - Bill Meekums
John Murphy
Film Editor - M. A. C. Adams
Studio Sound - Clive Gifford
Stunt Co-ordinator - Frank Maher
Designer - Roger Murray-Leach

#5 "The Web"

January 30, '78 (52 min.)
w: Terry Nation
d: Michael E. Briant

Blake attempts to disarm a bomb that has been set to disrupt Liberator. Alarmed, Avon pushes Blake out of the way just before it goes off.

"Thank you," Blake says. "Why?"

"Automatic reaction. I'm as surprised as you are."

"I am not surprised."

Before they can regain control of the ship, it is caught in a web. Blake teleports to the nearby planet where he finds the last remnants of "The Lost," a group that had been cast out from Cally's race. These beings are in desperate need of power cells: with them the beings claim they can recharge their life-support system and cut a path through the web to release the Liberator.

Blake agrees to provide the cells. After telling Avon to bring them, however, Blake learns that the power will also be used to wipe out the Decimas, a species "The Lost" have created. The creatures have mutated as they reproduced and are now capable of thought and emotion, and they have begun to fight for their survival.

Blake, refusing to be a party to the destruction of a species, calls the ship to stop Avon from bringing down the energy cells. But it is too late: Vila has just teleported Avon into the midst of the angry Decimas! Blake rushes into the compound to both protect Avon and to hide the cells. He hopes to make a deal to save the Decimas and at the same time free the Liberator. But it is the Decimas themselves who produce the means to accomplish those aims.

ADDITIONAL CAST

Saymon - Richard Beale
Geela - Ania Marson
Novara - Miles Fothergill
Decimas - Deep Roy
Gilda Cohen
Ismet Hassam
Marcus Powell
Molly Tweedley
Willie Sheara

ADDITIONAL CREDITS

Production Assistant - Victor Mallett
Film Recordist - Andrew Boulton
Film Editor - M. A. C. Adams
Studio Sound - Tony Millier
Designer - Martin Collins

#6 "Seek---Locate---Destroy"

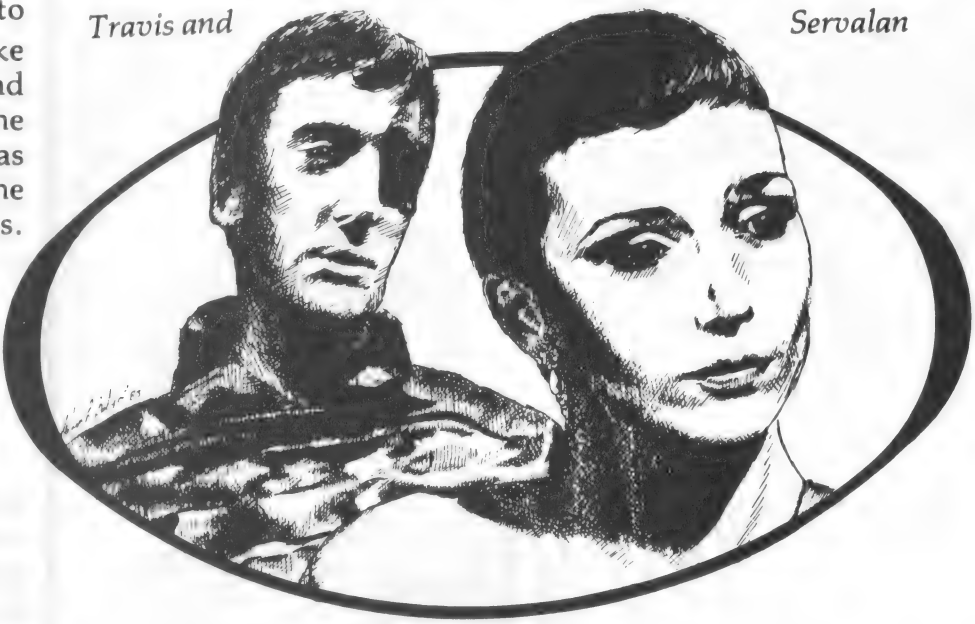
February 6, '78 (52 min.)
w: Terry Nation
d: Vere Lorrimer

This episode introduces the villains of the saga as Federation Supreme Commander Servalan appoints Space Commander Travis to take absolute control of the Blake matter — to seek, locate, and destroy Blake.

Travis has personal reasons for wanting to kill Blake. It was Travis who arranged the ambush in which Blake was first arrested some five years earlier. Blake, seeing that his unarmed friends were being massacred, had grabbed a gun from a guard and shot Travis destroying his left arm and eye. Travis now wears an eye patch to remind him to seek revenge. His arm has been replaced with an artificial one equipped with a hidden laser gun.

As Travis begins his new assignment, Vila's skills at breaking and entering place crewmembers from the Liberator into a Federation base. "There isn't a lock I can't open if I'm scared enough," he says.

Travis and *Servalan*



Villainy Personified

The team steals a cypher machine, but in the explosion, pretimed to hide the theft, Cally is accidentally left for dead. Though she survives, Cally does fall into the hands of Travis, who uses her as bait to trap the others.

Blake, Travis tells Cally, "has one reliable flaw: loyalty."

When Blake does manage a rescue, he explains, "Too many of my friends are already dead. I can't afford to lose another one."

ADDITIONAL CAST

Prell - Peter Craze
Rontane - Peter Miles
Bercol - John bryans
Escon - Ian Cullen
Rai - Ian Oliver
Eldon - Astley Jones

ADDITIONAL CREDITS

Production Arsitant - Geoffrey Manton
Film Recordist - Graham Hare
Film Editor - M. A. C. Adams
Studio Sound - Clive Gifford
Stunt Co-ordinator - Frank Maher
Designer - Robert Berk

#7 "Mission to Destiny"

February 13, '78 (52 min.)
w: Terry Nation
d: Pennant Roberts

The crew of the Liberator encounters the spaceship Ortega drifting in a circular flight pattern. Blake, Avon, and Cally investigate, finding several crew members unconscious and one murdered. Another one turns out to be missing. The controls of the ship have been deliberately smashed.

When the unconscious crew members have recovered, Dr. Kendall, their leader, tells Blake that they were returning to their home planet, Destiny, after purchasing a neutrotope, "the most valuable objects in our galaxy." It will stop a fungal disease which is threatening to kill all vegetation on Destiny.

Since the craft has been crippled by the sabotage, Blake offers to rush the neutrotope to Destiny in the Liberator, while Avon and Cally remain to complete repairs on the Ortega.

Cally feels they must help these people even if they must regard themselves as hostages. She is certain Blake will return.

" 'A man who trusts,' " she quotes a saying of her people, " 'can never be betrayed — only mistaken.' "

"Life expectancy must be fairly short among your people," Avon replies. He is staying because he doesn't like an unsolved mystery.

As they go about repairing the Ortega, Avon and Cally find a series of clues, but more damage is done to the ship and another person is killed before Avon figures out the identity of the murderer, and Cally discovers the reason for the sabotage.

ADDITIONAL CAST

Kendall - Barry Jackson
Sara - Beth Morris
Mandrian - Stephen Tate
Sonheim - Nigel Humphreys
Levett - Kate Coleridge
Grovane - Carl Forgione
Pasco - John Leeson
Rafford - Brian Capron
Dortmunn - Stuart Fell

ADDITIONAL CREDITS

Production Assistant - Pauline Smithson
Film Recordist - John Gatland
Film Editor - Martin Sharpe
Studio Sound - Clive Gifford
Designer - Martin Collins

#8 "Duel"

February 20, '78 (52 min.)
w: Terry Nation
d: Douglas Camfield

In an unexplored star system, the Liberator is surrounded by three of Travis's pursuit ships. Blake notices that one hasn't fired and decides that it "must be Travis. We are going straight for it," he tells Avon and Cally. "not over, under, or around, but right through it."

"Ram it?" Avon obviously disapproves.

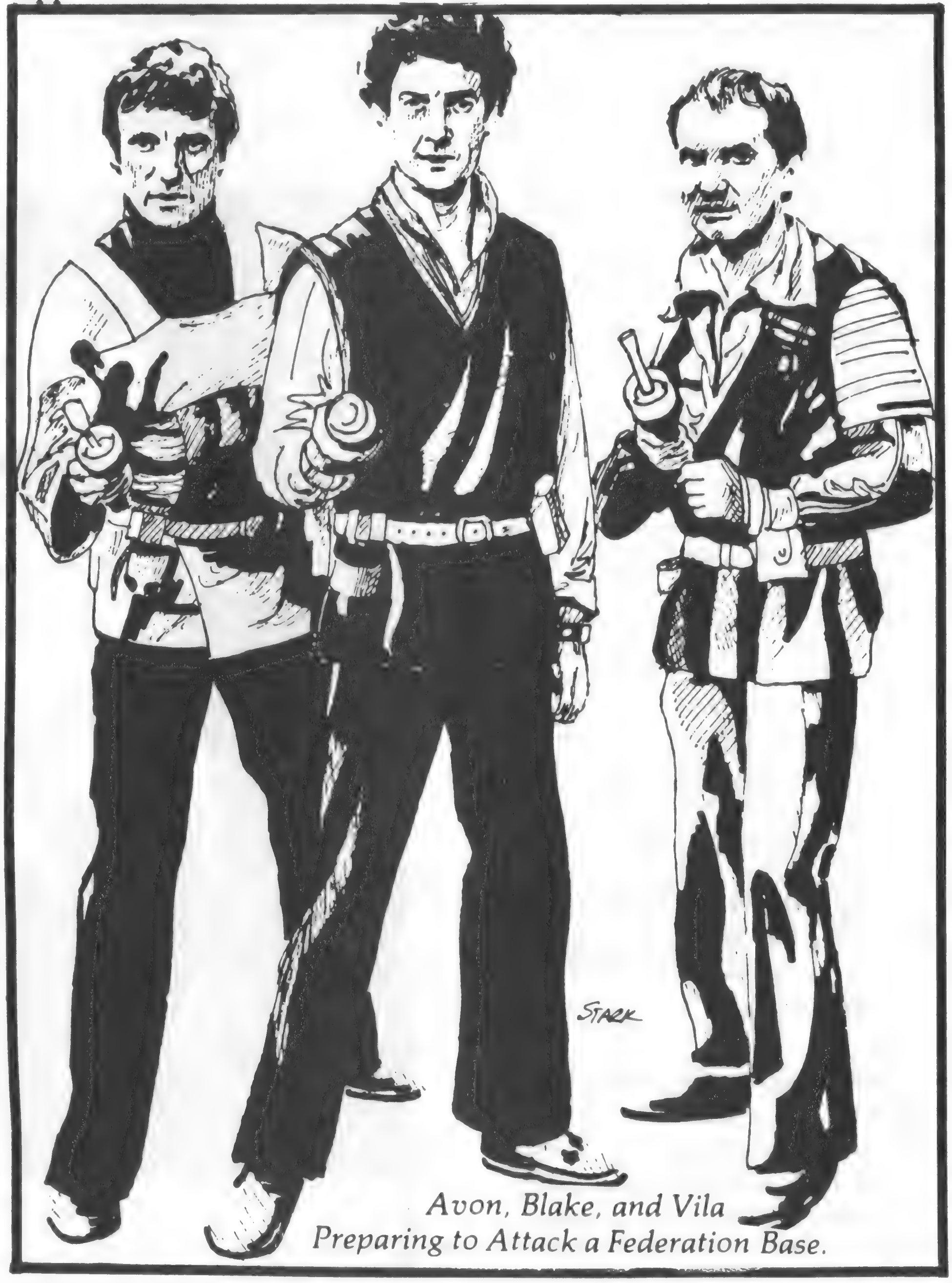
"The Liberator should be able to take the impact."

"I admire your confidence," Avon responds. "If any of our control systems are damaged by the impact, we will be helpless."

"We aren't exactly in a commanding position now! Have you got any better ideas?"

"As a matter of fact, no, I haven't."

But the battle is stopped by two powerful beings who arrange a duel between Travis and Blake. Jenna and Travis's mutoid pilot are included in the



Avon, Blake, and Vila
Preparing to Attack a Federation Base.

combat.

On the Liberator the others can watch the duel on the screen. As night falls both teams find refuge in the trees and after watching them for some time, Avon stands up.

"Have you thought of another plan?" asks Vila.

"Yes, I'm going to get some sleep."

"You're never involved, are you, Avon?" Gan says. "Have you ever cared for anyone?"

"...except yourself?" Vila finishes.

"I have never understood why it should be necessary to become irrational in order to prove that you care, or, indeed, why it should be necessary to prove it at all."

Avon does return in time to see the duel's conclusion.

ADDITIONAL CAST

Sinofar - Isla Blair
Giroc - Patsy Smart
Mutoid - Carol Royle

ADDITIONAL CREDITS

Production Assistant - Tony Virgo
Film Recordist - Graham Hare
Film Editor - John S. Smith
Studio Sound - Tony Millier
Stunt Co-ordinator - Frank Maher
Designer - Roger Murray-Leach

#9 "Project Avalon"

February 27, '78 (52 min.)
w: Terry Nation
d: Michael E. Briant

To lay a trap for Blake, Travis captures the resistance leader Avalon, who has sent for the Liberator to take her to a new base.

Going down to the frigid planet to contact Avalon as arranged, Blake and Jenna find that all but one of her followers are dead. The survivor, Chevner, suggests a way into the Center where Avalon must have been taken for interrogation. Blake calls the ship to send for his expert at breaking and entering.

"Me?" Vila cries. "Oh, now wait a minute, it's cold out there. And I'm very susceptible to low temperatures. I've got a weak chest."

"The rest of you is not very impressive," Avon remarks.

"You're wasting time," Blake calls back. "Come down here and bring your bag of tricks!"

"I don't know why it always has to be me," Vila continues to himself. "I'm tired of being indispensable." But go he does.

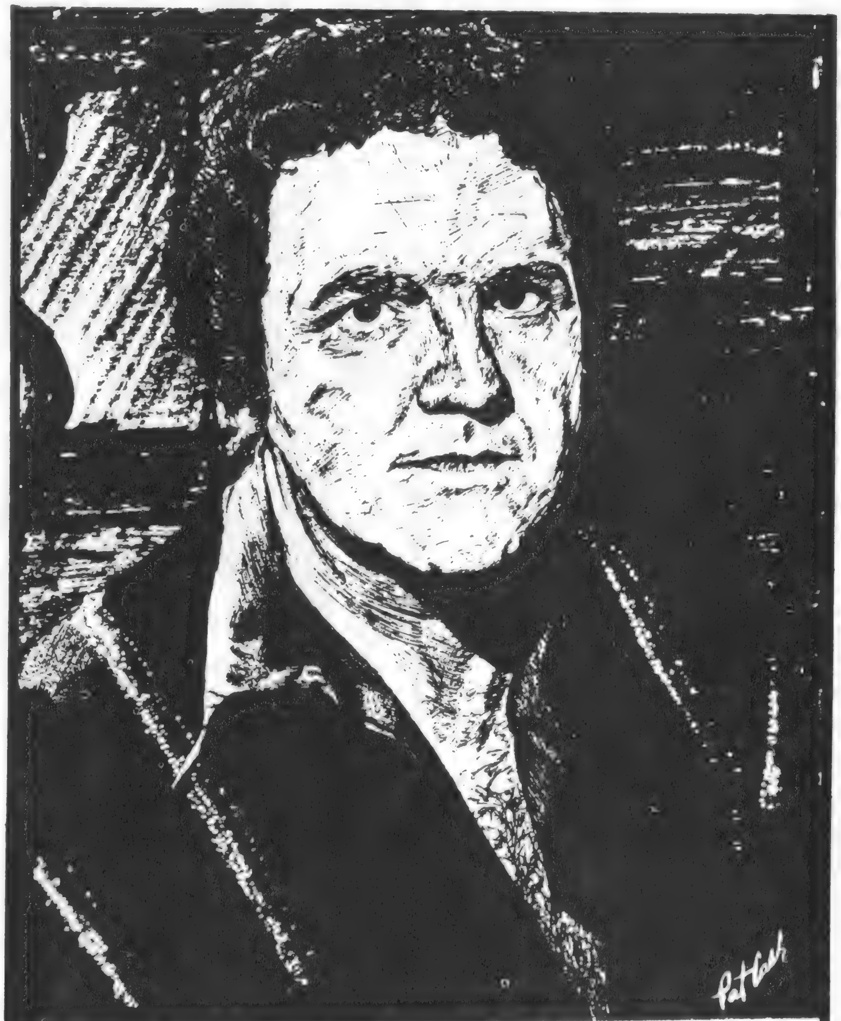
They get into the Center, effect the rescue, and take Avalon and Chevner back to the ship. But it was too easy, and Blake is suspicious. He tries to figure out who is who and what to do about it.

ADDITIONAL CAST

Avalon - Julia Vidler
Chevner - David Bailie
Mutoid - Glynis Barber
Scientist - John Baker
Terloc - John Rolfe
Guards - David Sterne
Mark Holmes

ADDITIONAL CREDITS

Production Assistant - Victor Mallett
Film Recordist - John Gatland
Film Editor - David Martin
Studio Sound - Tony Millier
Stunt Co-ordinators - Frank Maher
Stuart Fell
Designer - Chris Pemsel



GAN
drawing by Pat Cash

#10 "Breakdown"

March 6, '78 (52 min.)
w: Terry Nation
d: Vere Lorrimer

Gan's "limitor" implant is malfunctioning, which will probably result in his death. To reach a research base and find the proper medical expertise in time to save him, the others decide to cross a zone which, according to Zen, contains some undefined, unacceptable danger. The crew chooses to risk it.

"I have never taken things on trust," Avon says. "I see no reason to make an exception in the case of a mysterious warning of danger."

Declaring they are asking it to self-destruct, Zen shuts down, taking the auxiliary computers off line. Now Avon sees a real danger; they can't operate the ship properly without those auxiliary computers. He tries to convince Blake and Jenna to turn back, but they are committed. Although he's certain he can't do it, Avon works to bring the auxiliaries back on line.

Meanwhile, no other danger can be seen and none registers on the detectors.

"What you see on the screen," Vila tells the others, "is exactly what's out there. Absolutely nothing. Why should I find 'nothing' terrifying?"

"Well, presumably Zen will come back to us when we're out of danger, " Blake observes.

"Sounds like a good idea," Vila responds. "Any chance of joining him?"

Just as Avon finally brings the auxiliary computers back on line, the Liberator falls into the grip of a gravitational vortex. Avon is fed up and says so.

"Blake, in the unlikely event that we survive this, I'm finished. Staying with you requires a degree of stupidity of which I no longer feel capable."

"Now you're just being modest," Blake says.

Once they do reach the base, Avon works out a deal to stay on with the scientists there. He then discovers that Federation pursuit ships are on the way. His decision to return to the Liberator turns out to be particularly fortunate.

ADDITIONAL CAST

Kayn - Julian Glover
Farren - Ian Thompson
Renor - Christian Roberts

ADDITIONAL CREDITS

Production Assistant - Geoffrey Manton
Film Recordist - John Gatland
Film Editor - M. A. C. Adams
Studio Sound - Clive Gifford
Stunt Co-ordinator - Peter Brayham
Designer - Peter Brachacki

#11 "Bounty"

March 13, '78 (52 min.)
w: Terry Nation
d: Pennant Roberts

While Cally and Blake are down on an isolated planet contacting ex-President Sarkoff of Lindon, an unidentified ship moves in on the Liberator.

"I don't like the look of that."

"Not again, Vila," Gan responds.

"I'm entitled to my opinion."

"It is your assumption," says Avon, "that we are entitled to it as well that is irritating."

"What do you think?" Jenna asks Avon.

"As a matter of fact, I don't like the look of it, either."

"He agrees with me," Vila mumbles to himself. "Makes it all seem worthwhile, somehow."

"It could be a trap," Avon continues, ignoring Vila.

"It's not a very good one then," Gan says. "We're suspicious of it already."

"The test," Avon explains, "is not whether you are suspicious but whether you are caught."

It is a trap. When Blake and Cally bring Sarkoff and Tyce back to the Liberator, they are also captured and are locked up with Avon, Vila, and Gan. Jenna has supposedly thrown in her lot with their captors.

The group is not only locked up but each member has been fitted with a collar which can blow his head off if their captors choose or if someone tries to force the lock. In spite of the danger, Blake presents his collar to Vila to be opened.

"If I get it wrong, Bang! No head," Vila complains.

"I trust you."

"And if it blows up when I'm right behind you..."

"That's why I trust you."

Later, Vila gives up in frustration. "I told you I couldn't do it."

"I believed you all along," says Avon.

"Nobody could open it!"

"I thought you could open anything. That was always one of your more modest claims."

Spurred by Avon's sarcasm, Vila tries again.

ADDITIONAL CAST

Sarkoff - T. P. McKenna
Tyce - Carinthia West
Tarvin - Marc Zuber
Cheney - Mark York
Amagon Guard - Derrick Branche

ADDITIONAL CREDITS

Production Assistant - Pauline Smithson
Film Recordist - John Gatland
Film Editor - M. A. C. Adams
Studio Sound - Tony Millier
Stunt Co-ordinator - Frank Maher
Designer - Roger Murray-Leach

#12 "Deliverance"

March 20, '78 (52 min.)
w: Terry Nation
d: Michael E. Briant

The Liberator crew witnesses the destruction of a small space-craft. Despite Zen's warning that prolonged exposure to the high radiation of the nearby planet Cephlon could result in tissue damage, Avon, Jenna, Vila, and Gan go down to search for survivors.

They find one man still alive and teleport him back to the ship. Jenna, however, doesn't teleport back to the ship with the others. When Avon, Vila, and Gan go back in search of her, the man brought aboard the Liberator forces Blake and Cally to start the ship towards Aristo where his father, the scientist Ensor, is waiting for medical supplies.

Meanwhile at Space Command Headquarters, Servalan tells Travis about the bomb she used to blow up the ship transporting a surgeon and Ensor's son. Ensor will die without the medical help, she figures, and then they can go to Aristo and take his invention — something called "Orac."

"You're almost as ruthless as I am."

"You underestimate me, Travis."

In their search for Jenna, the stranded crew members discover a door set in a hillside. Behind it they meet Meegat, who waits for deliverance by a nameless savior. She immediately assumes that Avon is the lord she awaits.

You're enjoying this, aren't you?" Vila suggests as Meegat kneels at Avon's feet.

"Probably."

Meegat and her dying race have forgotten how to use their former technology so they wait for someone who has the knowledge to launch the rocket that will send the dormant cells of their race to a new planet.

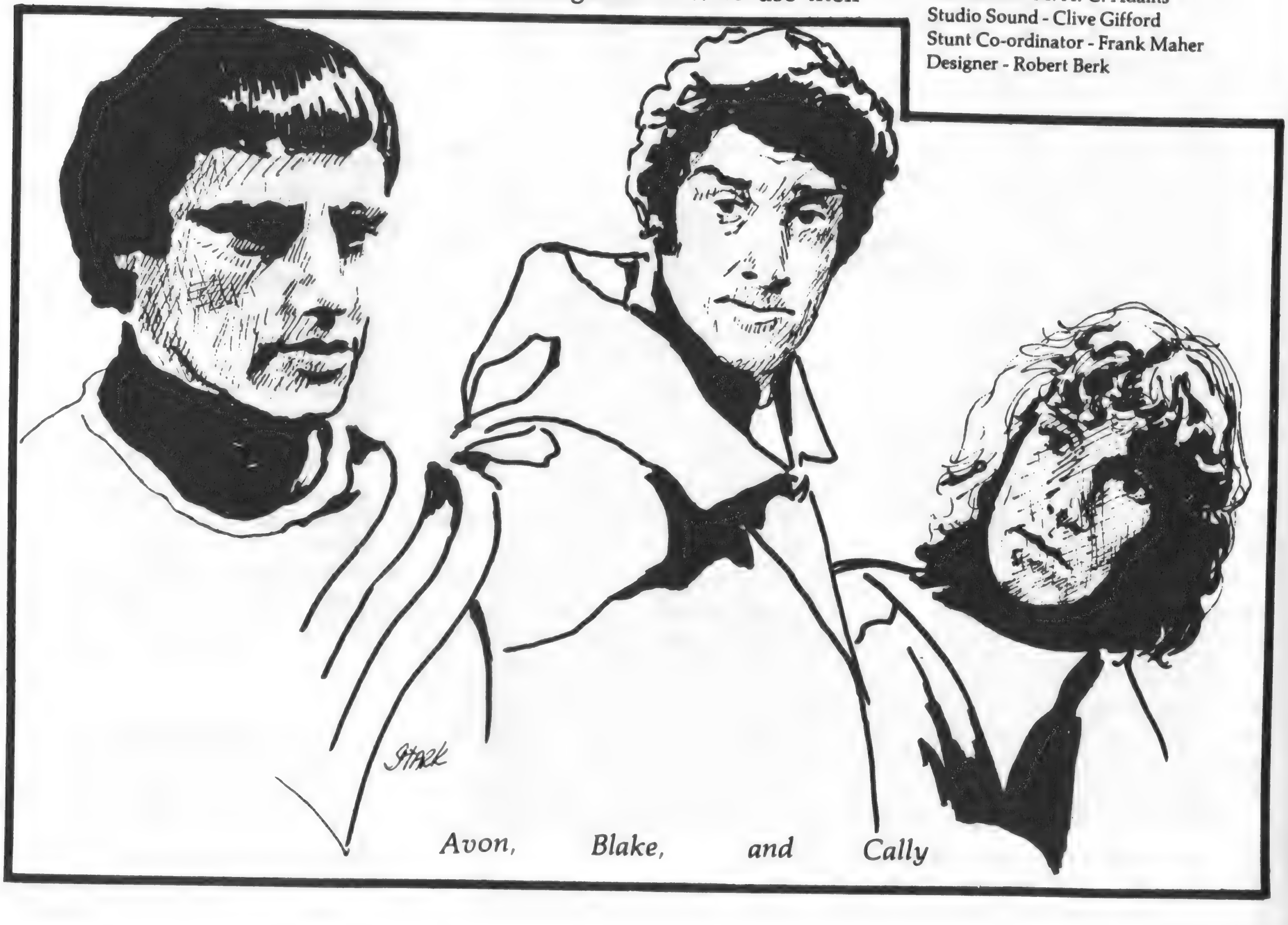
After Ensor's son succumbs to his injuries, Blake temporarily abandons the course for Aristo to return to rescue the others. Avon, Vila, and Gan leave Meegat long enough to find Jenna and when they return to await the arrival of the Liberator, Avon sends off the rocket thus fulfilling the prophecy.

ADDITIONAL CAST

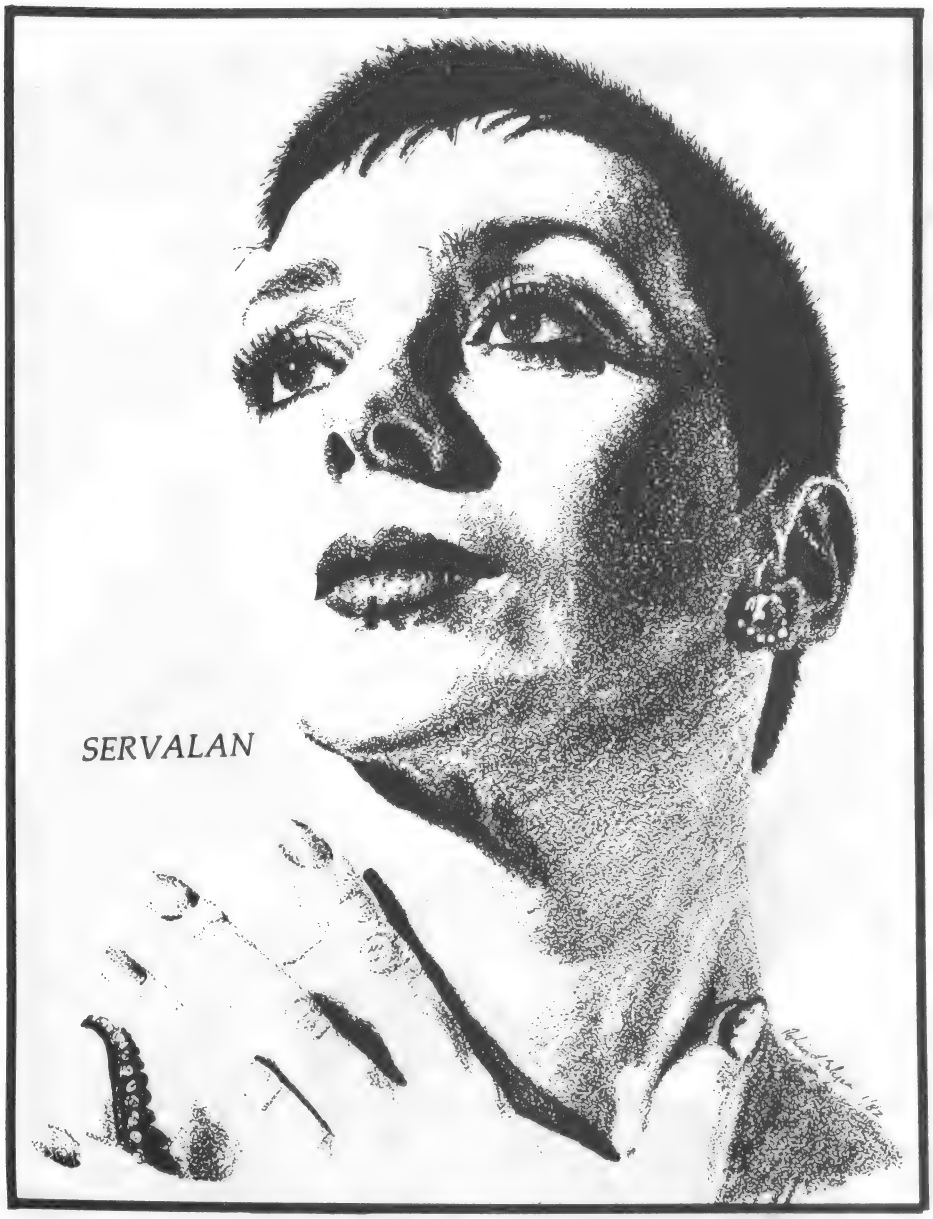
Ensor - Tony Caunter
Meegat - Suzan Farmer
Maryatt - James Lister

ADDITIONAL CREDITS

Production Assistant - Victor Mallett
Film Recordist - John Gatland
Film Editor - M. A. C. Adams
Studio Sound - Clive Gifford
Stunt Co-ordinator - Frank Maher
Designer - Robert Berk



Avon, Blake, and Cally



SERVALAN

#13 "Orac"

March 27, '78 (47 min.)
w: Terry Nation
d: Vere Lorrimer

Picking up where the previous episode left off, Liberator is back on course to Aristo, and the four who have been on Cephlon are showing signs of radiation sickness. If they don't receive decontamination medicine soon, they will die.

"Die!" Vila cries. "I can't do that!"

"I'm afraid you can," Avon says with a smile. "It's the one talent we all share. Even you."

So, as Avon says, they "race to deliver medical supplies that will save a man's life in the hope that he will have medical supplies that will save ours."

Servalan and Travis arrive on Aristo first and they try to sneak into the base. On the way Servalan is attacked by a huge amphibian. Travis destroys it before it can do any serious harm but she is shaken. As she stands there visibly shaking, he says, "I'll go first if you like."

"No, Travis, she says, regaining control of herself and of her subordinate. "You will follow me!"

Blake and Cally take a different route, coming in more openly with the needed medical supplies. Ensor dies before they can help him, but not before he gives them the decontaminent drugs they need and puts Orac in their hands.

Meanwhile aboard the Liberator, Avon, tired of waiting, wakes Vila. "You and I are going down to the surface...I don't intend to sit around and wait to die."

They arrive just in time to rescue Blake and Cally from Servalan and Travis: Just in time to bring Orac back to the ship to show them a prediction of the Liberator's destruction.

ADDITIONAL CAST

Ensor - Derek Farr
Phibians - James Muir
Paul Kidd

ADDITIONAL CREDITS

Production Assistant - Geoffrey Manton
Film Recordist - John Gatland
Film Editor - M. A. C. Adams
Studio Sound - Tony Millier
Designer - Martin Collins

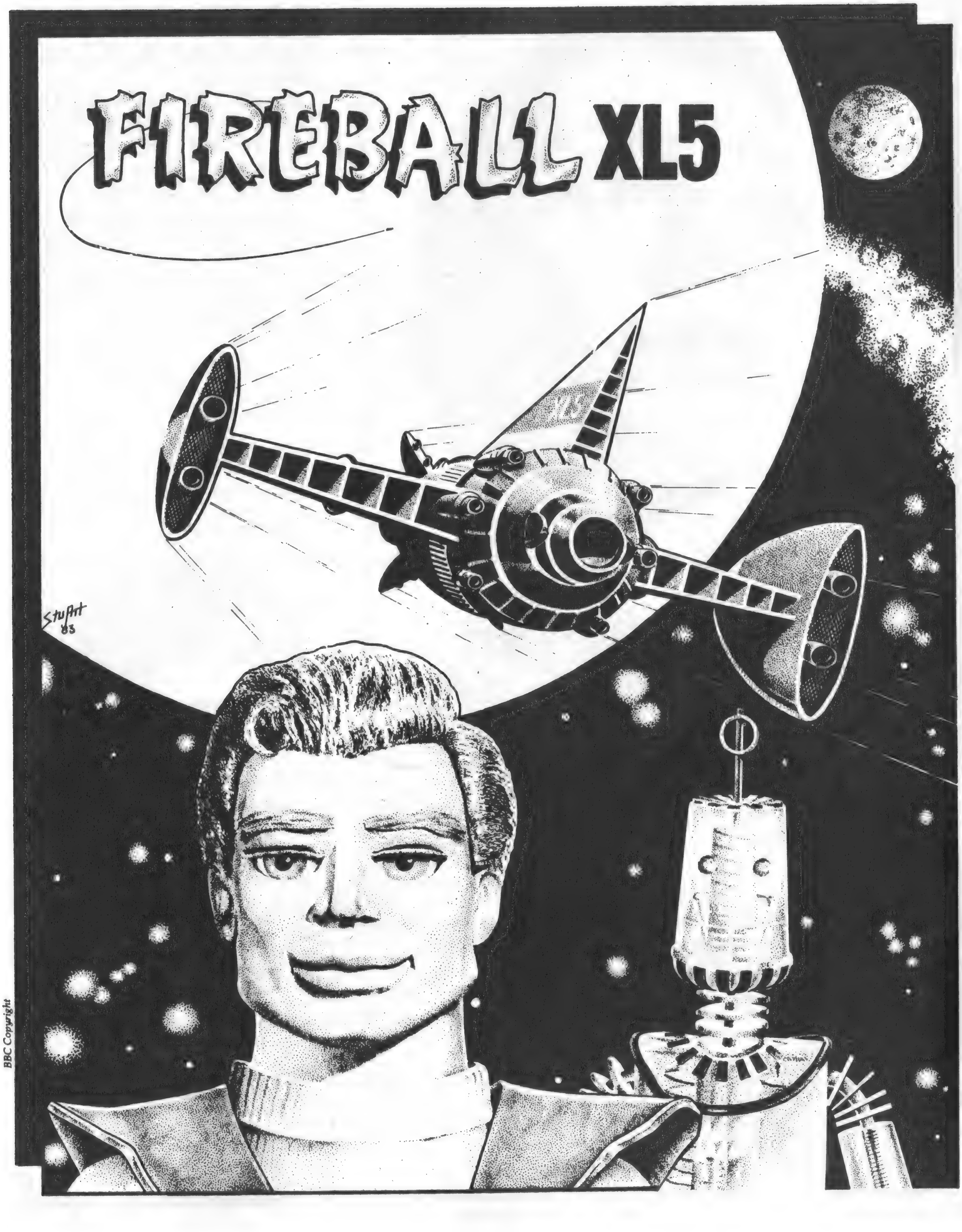
TO BE CONTINUED:
Next Issue 2nd, 3rd, & 4th Series

ACKNOWLEDGEMENTS

This article and guide rest on a mountain of information which fans have gathered together into several collections. The Liberator Popular Front Information Sheet & Episode Guide; *Tarial Cell: The Blake's Seven Encyclopedia by Peter Angelides, Peter G. Lovelady, and Anthony Murray; and The Bored Without Blake (7) Committee's Guide to* Blake's 7 *have been especially helpful.*

The picture of Gan with #9 "Project Avalon" was done by Pat Cash. The drawing of Servalan on this page was previously printed in B7 Complex. *The photograph is courtesy BBC.*

Among the individuals who helped with this article special thanks go to Janet Ellicott for her "Blake's 7" expertise, Debby Stark for plowing her way through every draft, Fran Buhman for her critical encouragements, Heather Nachman for her aid in compiling credit lists, and to Linda Bushyager, Deborah Walsh, Linda Melnick, Adrienne Losin, Jeanne Hutton, and Arlene Johnson. All opinions, theories, and mistakes, however, can be blamed only upon the author who doesn't always take good advise.


FIREBALL XL5
XL5
Stuart 83

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EPISODE GUIDE

Part 1

By J. Jeremy Bentham

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Among his many other accomplishments Gerry Anderson is responsible for firing the imaginations of a generation of youngsters with an enthusiasm for media science fiction…

It happened, in the fall of 1962. The austere post-war period was only just beginning to slacken up its grip, and both television *and* science fiction were frowned upon by parents anxious to prevent their children from becoming addicted to any form of "penny dreadful" comic strip adventures. The legendary comic *The Eagle* (first home of that fearless English adventurer of space, *Dan Dare*) had passed its prime, and while true recognition of its value was still simmering in the hearts of children who would not, in the main, be adults for at least five more years, to parents it typified an all too clear allusion between comics and science fiction.

Thus for children growing up in Britain around this period it was not so much a case of being starved of science fiction, it was more a case of not missing what one has never experienced. TV sf for youngsters was virtually unknown. True, there had been the occasional productions, most notably ITV's three *Pathfinders* serials: (*Pathfinders To Venus*, *Pathfinders To Mars* and *Pathfinders To The Moon*), but these were more or less dialogue and studio bound, with a few of the thrills of the kind that one could see by tuning into any World War II movie. Not only was *Star Wars* a galaxy far, far away, so too was the archetypal British sf series, *Doctor Who*—still a year away from waking up everyone's ideas.

Through this drought though there was Gerry Anderson, and the skilled team of technicians and puppeteers who made up A.P. Films.

Anderson had brought a new dimension to puppetry when he devised *Supermarionation* - the electronic lip-synching of puppet mouth movements to a pre-recorded soundtrack. This technique was first evidenced in a puppet western series called *Four Feather Falls*. Filmed mostly to latch onto the Western trend then in evidence on TV, it boasted an early use of pyrotechnic effects for such scenes as an Indian medicine man literally vanishing in a puff of smoke. It was crude, but fun, and paved the way for his next series, *Supercar* (1966), which really explored new levels of sophistication in puppet film series.

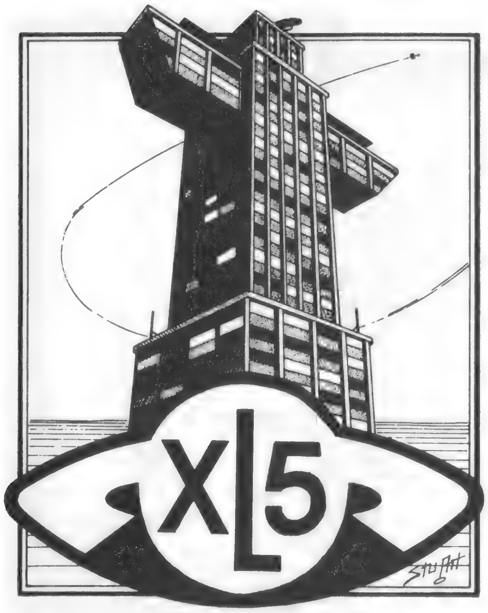
The major innovation here was the mixing of scenes done on puppet stages with Second Unit work done on a model stage. Using miniatures and models gave *Supercar* almost infinite scope for storylining. *Four Feather Falls* was more or less limited to desert and town backdrops, but *Supercar* could, as the title lyrics suggested, journey anywhere. The Supercar models, in different sizes, could fly in the air to any part of the globe, cruise underwater, or even hover at the edge of space. What it did most spectacularly, though, was launch in a cloud of exploding Schermuly rockets—eight of them, all detonated electronically under the control of a man destined to become one of the world's leading specialists in model filming, Derek Meddings. (Apart from the Anderson series, he has worked on such movies as the *Superman* series and the Bond movies, including the spectacular model work on the shuttles in *Mookraker*.)

Further extensions of visual effects hardware in *Supercar* included the use of back projection to achieve even greater scale to the model scenes, By skillful positioning against the right stock film, Supercar could be made to swoop above an airliner, or to chase a Pullman express train across the English countryside.

All of this paid off for Anderson, whose main rewards were ever-increasing weekly audiences—none of whom had ever seen this kind of hardware-oriented show before—and sponsorship by Lew Grade and ITC for his next series, *Fireball XL5*…

Fireball was the turning point. It did not exactly make TV sf respectable, but it did grab a family audience, parents as well as children, and proved that science fiction drama could be as enthralling as any conventional adventure series. The key word in *Fireball's* success was drama, and drama built up using the same raw ingredients that George Lucas uses today in multi-million dollar blockbuster movies. If action scenes were going to look convincing when done with models and puppets then they must have the same treatment as films, argued Anderson, and that meant blending sweeping camera angles with realistic sound effects and tense, dramatic music, with the whole show as tightly edited as possible to minimise the static pitfalls previously associated with both model and puppet shooting.

The opening sequence for *Fireball XL5* contained, as good graphics should, all the major elements of the



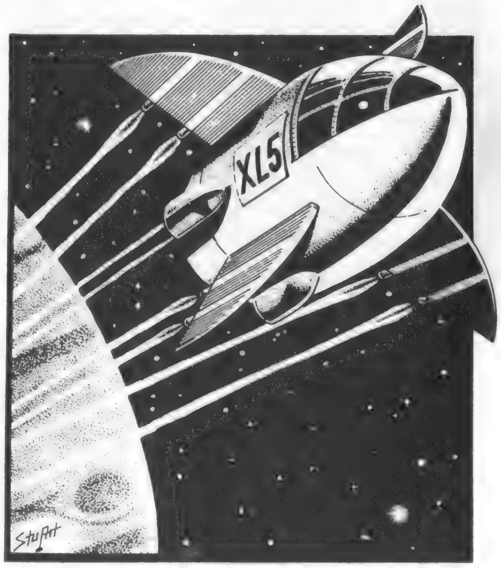
show itself. Ominous three-note chords announced the production company, ITC, and the use of *Supermarionation* before the camera pulled back sharply to reveal two of the lead characters, Steve Zodiac and Doctor Venus (voiced by Anderson's wife, Sylvia) sitting astride their jetmobiles amid a background of swirling dry ice. "Okay, Venus?" asked the hero. "Okay, Steve," the heroine replied. "Right - let's go!" With a whine of sound effects balanced with a steadily rising "leading up" theme, the jetmobiles rose gracefully into the air, and gracefully soared towards their destination, the triple-engined Fireball XL5. With tight angles, the camera followed the two figures down the lengthy body of the craft, then moved back to show it sitting on its launch trolley in the shadow of the slowly rotating control tower of Space City. The music built to a crescendo as the camera shifted to show the spaceship from several angles, culminating in a dramatic shot of the nose-cone seen from below, with the sky framing its sleek, bullet-like design. Fireball's rockets exploded into life, and the craft began to move forward—slowly at first, but gathering speed all the time as it surged along a launch rail in a sequence reminiscent of George Pal's epic *When Worlds Collide*. As the craft neared the end of the rail, the rockets on the launch trolley added their roar to Fireball's engines until, finally, the craft blasted clear of the rails, shedding the launch trolley, and heading upwards into the beckoning sky. As the light within Fireball's flight cabin changed from daylight to the inky blackness of star-filled space the main chords of the *Fireball* theme thundered out of the television speaker, while bold captions proclaimed that this was indeed *Fireball XL5*, starring Steve Zodiac!

It sounds impressive...and it was. Each Week, the XL5 (only one of a fleet of XL craft) and her crew of Steve, Venus and Professor Matthew ("Matt") Matic, along with their irrepressible pet, Zoonie, the Lazoon - an alien creature bearing a resemblance to a big-eared ET - would boldly go where no puppets had gone before. It might be to the magma-filled caves of Planet 46, the graceful palaces of Platonia, the icy world of Rejusca or the radioactive wastes of Minerva. And there weren't just the planets for settings, either—the perils of planetomic bombs in space had to be dealt with by the precise and expedient usage of Fireball's on-board rack of missiles, or a derelict space-station might require Steve to take a space walk to discover what perils lurked behind the steel doors of its airlock... Technology was rampant, from robot tanks, to oxygen pills, and Fireball Junior, the detatchable nose-cone of the craft that would land on planets while the main body remained in orbit, where Matt Matic would inevitably await the return of the intrepid Steve and Venus.

Space proved to be a rich oysterbed for the writers of *Fireball XL5*, who included Anthony Marriott, the perennially popular Dennis Spooner (interviewed in *Fantasy Empire #4*) and Alan Fennell, who was later to be the editor of the fantastically popular *TV 21*, the weekly comic based around the Anderson shows. In the pages of *TV21*, the Fireball stories were continued and expanded realistically upon, thanks to Fennell's thorough grounding in the series. Gerry and Sylvia Anderson wrote the very first episode, "Planet 46", which introduced all of the characters and concepts of the series. Included were Space City's chief, Commander Zero, and his prone-to-error Lieutenant 90. But most popular was Robert the Robot.

Modelled in clear perspex with an interior arrangement of instruments somewhat akin to the Tardis' Time Rotor, Robert was notable for being TV's first credible robot companion. He wasn't quite like C3P0, and was not averse to steaming like a tea kettle when faced with a problem beyond his limited intelligence. Worthy of note was Robert's voice—an electronic monotone generated without synthesisers or modulators, by pressing a throat vibrator (of the kind used in speech therapy) against the larynx and mouthing the words into a microphone. Although a secret for many years, it has finally been revealed that Robert's voice was provided by Gerry Anderson himself in his only, to date, acting performance. Robert had limited lines, mostly consisting of "On our way home" and "Steer course 330 green", but most children could cope with those, in true robot style, as they could grate out "Exterminate!" for the Daleks just a year or so later!

Fireball XL5 seized on *Supercar's* success and built on it with a vengeance. The thirty-nine episodes (one and a half season's worth in television terms) were lapped up each weekend by millions of youngsters (and not-so-youngsters) who accepted the realism of the series without question. To the detached observer *Fireball* may only have been puppets, but to its loyal followers, the TV screen was a window to another universe where it was impossible not to be seated on the edge of one's seat as Steve Zodiac lay dying from the delayed effects of a radium cap-



sule fired into his bloodstream from a robot bird operated by Zodiac's arch-enemies, the alien Subterrains. With just a hint of romance in the air between the two, Venus was often the bait in elaborate traps for Steve by vengeful villains and aliens such as Boris and Grizelda, the notorious spies of space, who were also semi-regulars in the series, or the Rejuscan sun-worshippers who intended to use a sun-ray focusing device to kill Venus in a scene rather similar to James Bond's infamous encounter with a laser beam in *Goldfinger.*

Nowhere was the success of *Fireball* more demonstrated than in the pop charts. Each week, *Fireball's* end credits played out on slides of planets, stars and moons, to a song composed by Barry Gray and sung by Don Spencer called *Fireball.* For nearly thirty weeks, this song remained in the charts and rose as high as the number five position. The opening theme also saw release under the title of *Zero G.*

Another sure-fire testament to *Fireball's* following was its merchandising, which ran to items as diverse as jigsaws and string puppets, storybooks to parachuting models. Prize of all the items available was unquestionably the model kit of XL5 retailed by Lyons Maid Ice Creams in association with Kitmaster Plastics. This was no easy item to get hold of even in 1963 as it could not be purchased directly over a shop counter. Instead, one had to collect a number of wrappers from *Zoom* ice lollies (popsicles...shaped like a rocket, naturally) and then send off mail order for the kit. But it was well worth it!

Science fiction for children had arrived. And from *Fireball* onwards, it never looked back...

XL5 EPISODES

Fireball XL5 Season Guide
Shown in the USA October 1963 - September 25th, 1965.

Created by Gerry and Sylvia Anderson.
39 episodes, running time 25 minutes.
Made by A.P. Films, and ITC Productions.
Music by Barry Gray
Theme song, *Fireball,* written by Barry Gray and sung by Don Spencer. Released on record 1962 by HMV records.. Theme tune, *Zero G,* played by the XL5, released on HMV 7EG 8802, produced by Robert Stigwood. (Another version of *Fireball* was sung by Ken Barrie, accompanied by the Bary Gray Quintet on Century 21 Records MA 105)

One non-filmed story, *Journey To The Moon,* written by Alan Fennell, was released on Century 21 Records MA 100 in 1965.

Voice Artists: Paul Maxwell (Steve Zodiac); Sylvia Anderson (Venus); David Graham (Matt Mattic; Zoonie); John Bluthal (Commander Zero); Gerry Anderson (Robert the Robot).

1

Planet 46

On their way home from a tour of duty, Fireball and her crew are diverted to intercept and destroy a planetomic missile which is heading for the Earth. Having disposed of this problem, they trace it back to its origin - Planet 46, a molten rock of a world. Superficially uninhabitable, deep within its magma caves live the Subterrains. They are resolved to destroy the Earth, and capture Venus, placing her within their next planetomic bomb. Steve escapes from their trap, and rescues Venus, destroying this missile just in time to save the Earth again.

2

Hypnotic Sphere

Several freighters have been found abandoned, their pilots deep in hypnotic trances. In an effort to solve the mystery, Fireball escorts the next freighter. But the crew are not immune to the hypnotic sphere and voice, although Robert, being a robot, is. Saving the ship, he also provides information on the source of the influence. They discover that it is caused by an octopus-like creature, who attempts to rob them of their wills again, but Steve resists. He uses his ray gun to destroy the monster's life-support systems and ends its deadly influence.

3

Planet of Platonia

Fireball has to bring the King of the Platinum Planet to Earth for trade talks. But the King has enemies determined to destroy him and the talks. Landing in Fireball Junior, Steve and Venus leave Robert to guard the craft whilst they guard the King. Checking later, Steve finds that Robert has been paralysed somehow, and that Volvo, the King's aide, has planted a bomb somewhere aboard—but where? They take off after a thorough search, with Volvo along as well as the King. To save his own life, the traitor has to reveal his hiding place...inside Robert's chest. The bomb is expelled from the ship, and Volvo locked in the Brig.

4

Space Magnet

Fireball XL7 has vanished, and as XL5 searches for it, they are pulled down onto the surface of planet Magneton. Here they discover that the invisible inhabitants of the planet are attracting scrap from space (including recognisable bits of

XL7) Ross and Hall, XL7's crew, are safe, but the Solars, inhabitants of Magneton, are determined to pull Earth's moon from its orbit with their magnetic devices. Steve folis their crazed attempt, and destroys their equipment.

5 The Doomed Planet

A flying saucer lands near Venus' beach hut, prompting Steve and his friends to follow it through space to Membrono, a doomed planet. It lies directly in the path of a rogue world, which they cannot halt. The inhabitants are a friendly, telepathic race, who communicate through Robert with the humans. Using the ship's missiles, the crew of XL5 destroy the rogue planet and save the gentle people of Membrono.

6 Plant Man From Space

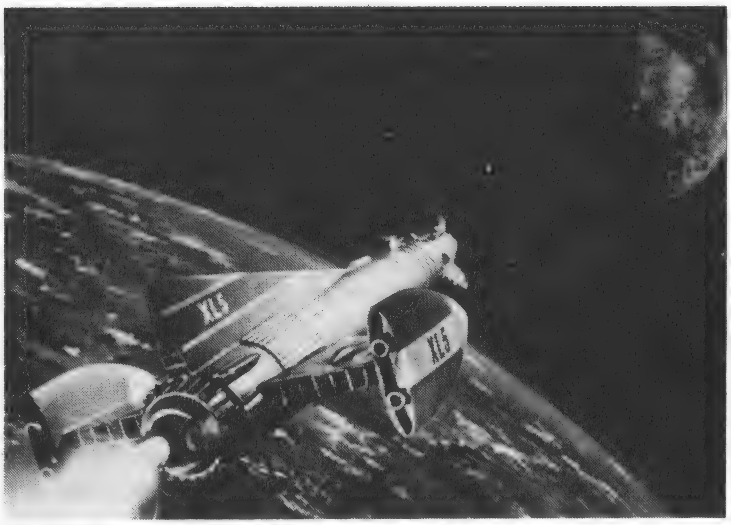
Space City is attacked by a missile that doesn't explode, but releases seeds that grow wildly in the Earth's atmosphere. The culprit is the crazed Dr. Rootes, who is obsessed with plant life, and has created a form of plant-man. XL5 goes to Hedera, Rootes' base, to obtain the growth-retarding hormones which alone can stop the prolific growth. In a showdown with the plant-man and the plant-maniac, Robert the robot saves the day, immune to biological poisons.

7 The Sun Temple

When Space City is forced to launch missiles to destroy a swarm of meteors, the inhabitants of the planet Rejusca take this as an offense against their sun god, and determine on revenge. Training a powerful heat ray on Space City, that destroys the missile launchers. When XL5 traces the ray back and investigates the planet, Venus is captured by the evil priests of the sun god, and laid for sacrifice on his altar. When the rays of the sun strike her, they will be concentrated and burn her to death...Steve and Zoonie effect her rescue, and the priests perish in the ruins of their temple.

8 Space Immigrants

New Earth is ideal for humans, except for air. Venus and Jock, piloting the *Mayflower III*, arrive to terraform the world. But it already has inhabitants, the Lillispatians, small, evil creatures who try to kill everyone. Using electronic trickery, they reproduce the voice of Ross, another member of the World Space Patrol, and later that of Steve Zodiac. With their controlling powers, they force Robert the Robot to destroy all medical supplies, leaving Jock in very bad shape when appendicitis strikes. But Steve saves the day, when he arrives with Zoonie, for the Lillispatians are allergic to the creature, who merely tries to be friendly...Forcing them, screaming for mercy, to surrender...



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Fireball heads away from Earth.

9 Space Monster

XL2 has crashed on the planet Monotane, and the crew are sheltering in caves. Attempting a rescue, Steve and Venus arrive in Fireball Junior, and fleeing what seems to be an electrical storm, join Jock and his copilot in the cave. They discover that this is no storm, but a ravening monster, who is trying to kill the humans. Professor Mattic fares no better when he attempts a rescue, and soon joins them sheltering in the cave. At night, Steve makes a break for Fireball Junior, but is pursued by the monster. In the nick of time, a howling noise precedes the approach of a second monster, causing the first to flee... But to Steve's surprise, the second "monster" is none other than Zoonie, whose powers of mimicry have saved the day again...

10 Flying Zodiac

Nomads from space link forces with Mr & Mrs Space Spy to plan an invasion of Earth. The spies pose as circus artists, and talk Steve into performing as tightrope artist. But his wire is sabotaged, and only quick action by Jock saves him from falling to his death. As the space crews watch the circus, the Nomads move in, preparing to take over the Earth whilst its would-be defenders are too preoccupied... However, one of Matt Mattic's experiments goes wrong, and explodes, waking Venus up from what was obviously a very strange dream indeed...

11 XL5 to H2O

The last survivors of a dying planet are being stalked by a strange fish-man creature determined to slay them. Calling on Earth for help, Steve and his crew are sent to the rescue. On landing on this water-world, however, they discover the city in terrible ruins, and the two survivors hiding in an un-

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Venus, Matt and Steve in Fireball Junior.

derground shelter, In a final duel, Steve manages to beat the creature to the draw, and it is the fish-man who falls lifeless into the sea, instead of his intended victims.

12

A Spy In Space

XL9 has been attacked in space, and forced to return to Earth, so XL5 takes over the patrol in that sector. Steve tracks down the strange *S S Thor* to a nearby space station, which they enter. The crew have vanished, and are captives of Mr & Mrs Space Spy, who have set a trap for the crew of XL5. But Steve and Matt turn the tables on the spies by rocketing Boris into orbit, and sidetracking Grizelda into his rescue. For the time being, the spies have been defeated, but it can only be a matter of time before they return...

13

Space Pirates

Robot miners work the planet Minera for its radioactive materials, but the freighters that supply the Earth are being attacked by pirates. Using a disguised freighter which is really a warship, Steve plans to foil the raiders. However, when the pirates capture Jock, they overhear this plan, and the trap Steve plans captures him instead. Before being taken, he manages to destroy the pirates' water supply and they are forced to treat with Earth to get replenished. Matt cannily drugs it, and the World Space Patrol captures the senseless pirates... Only to find that this is nothing more than a bedtime story that Venus has been reading to Commander Zero's son, Jonathan.

14

Convict In Space

Space spy Grothan Deblis has stolen top-secret plans, but is captured shortly afterwards by the XL5. The plans are not aboard his ship, so where are they? When Deblis is sentenced to 20 years on the penal planet Conva, he is taken there in XL5. But lying in wait are Mr & Mrs Space Spy, who capture Matt and force Steve to release Deblis. Using the *SS Thor*, Deblis takes the spies to Voldando, a volcanic world where he has the plans, and leaves the crew of XL5 stranded in orbit. They are freed by Robert, and then arrive on the world just as Deblis is double-crossing the spies (beating them to the punch, as they were about to do the same to him). Steve forces Deblis down, and captures him, but the spies escape once more in the confusion.

15

Space Pen

Crooks break into Steve's apartment, stealing clothes and identification to help them pose as WSP members to hijack a shipment of isotopes in space, having disguised their ship to look like a Patrol vessel. Commander Zero links the robbery with trouble from the penal planet Conva, and sends Steve there in XL5... after having broadcast a message that XL5 has been hijacked by pirates. When Steve arrives on Conva, the convicts believe him to be the robber, and take him to their new leaders...none other than Mr & Mrs Space Spy. Ordering Steve to be killed, he is about to be drowned when the cavalry arrives in the nick of time, in the shape of General Shan and his army. The planet is once more a real prison, and Steve is freed, his property restored.

16

The Last of the Zanadus

Explorer Jim Ireland has returned from Zanadu to Earth, hypnotised by Kudos, last inhabitant of the fabled world and his mission is to kill Zoonie. Using "Martian Delight", he infects the Lazoon with the deadly milomytosis virus. The only antidote is water from the fountain of life on Zanadu, which Steve and his crew manage to obtain. With the water, Zoonie is quickly cured, and without it, Kudos ages rapidly into a harmless old man.

17

The Wings Of Danger

The Subterrains on Planet 46 are plotting another assault on Earth, this time using a giant robot bird that injects deadly radium capsules into people - the first victim being Steve Zodiac. Venus is forced to operate on him and removes the capsule. While he is recouperating in hospital, the bird attacks again. Steve manages to destroy it, and the crew of Fireball return to Planet 46, with the bird this time under their control. They leave the recovered robot in orbit, tuned to the frequencies of the Subterrains, and warn them that if they misbehave again, the bird will be sent to destroy them, as they would have destroyed the humans.

18

The Triads

Nuclear explosions have been blanketing the screens of Space City for a week, so Fireball and her crew are assigned to track down the cause. It comes from Triad, a remote

"On our way home!" Robert, Venus and Steve in Fireball. Courtesy of ITC Entertainments, Ltd.

Lazoon trouble for Matt and Robert. Courtesy of ITC Entertainment, Ltd.

world in Sector 25. There everything is three times Earth normal, including gravity, plants and animals. Menaced by a gigantic tiger, the friends take refuge in the trees, from which they are rescued by two friendly giants, Graff and Snaff. It turns out that the explosions were the result of aborted spaceships launched by the Triads, and the humans promise the race help with future attempts.

19 Sabotage

XL5, returning from patrol, is rocked by an explosion from the Gyro Room. Matt discovers that the cause was a neutroni-controlled bomb... The people who planted it are Ultra Arcon and Arcon Commander, crew of the sleek and deadly *Gamma Spaceship*. Intent on capturing the friends, they stun them with gamma radiation, and draw them tino their ship. With Fireball in tow, they head for their home base of Electron. Here Steve escapes, and finds the antidote to the paralising gamma radiation, defeating the plans of the Arcons.

20 Prisoner on the Lost Planet

A distress call from a misty, volcanic world leads Steve to the exiled Amazonian, Aphros. Since the exile was legally decided upon, Steve tells her that she cannot be rescued. Aphros drugs him, and attempts to use her machines to cause the volcano to errupt and damage Fireball. But Matt Mattic works out her plans, and fires an interceptor into the volcano, triggering the erruption early, and allowing Steve to escape. He brings Aphros with him to transfer to Earth jail, far from any volcano.

21 Flight To Danger

Lt. 90 is attempting to gain his astronaut's wings, and is up to the hardest and most dangerous part - his first solo. This is to be a single orbit of the moon in an atomic-powered capsule, but the reactor malfunctions, and the capsule goes out of control. Just before the capsule blows up, Lt. 90 ejects, and is left drifting in space... But Matt manages to track him down, and Fireball rescues him just in time. When he recovers in Space City's sick bay, Commander Zero presents him with his well-earned astronaut's wings.

22 Space Vacation

Planet Olympus is the vacation spot of the Galaxy, but trouble is brewing. Chief Jankel has organised a birthday party for his son, Ergon, to which the leader of nearby planet Kemble, Kanerick, is invited. But there is bad will between the two worlds: Kanerick poisons Ergon, when kidnaps Venus when she tries to save the young man's life. But Jankel has planned to bomb Kanerick, and he kidnaps Matt to force Steve into action. Steve follows to Kemble, where he rescues Venus and captures Kanerick. They return to Olympus, where Venus cures Ergon and they rescue Matt.

XL5
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XL5
Stuart '83

FIREBALL XL5

EPISODE GUIDE

Part 2

By J. Jeremy Bentham

23

Mystery of the TA2

Fireball's crew have found wreckage from the TA2, an exploration ship that vanished 50 years previously. Matt uses the orbit of the wreckage to plot where the ship must have been wrecked, well off normal courses. They find the majority of the ship, and in the wreck, the log, which tells them that the pilot, Colonel Denton, tried to reach Arcton. Landing on the planet, they are captured by Icemen, who put them on trial for attempting to kidnap their king. Their king, in fact, is the elderly Denton, who has survived here for 50 years, and intends to stay. He has the friends released, and they return to Earth without him.

24

Robert to the Rescue

A strange planet that appears and disappears off screens and charts is XL5's target this time. When they find the place, although their instruments cannot register it, they are captured by two domeheads, Magar and Proton, who brainwipe the crew, and order Robert's destruction. Steve, however, manages to instruct the robot to rescue them and return them to Earth, which he will obey implicitly. Placed on a conveyor belt heading for a furnace, Robert struggles with his chains, breaking free just in time. He finds the crew and takes them to XL5, which they cannot recall. However, as they head back to Earth, the familiar ship and path brings back their memories of everything but the events on the Unknown Planet.

25

The Forbidden Planet

Professor Matic and Dr. Stamp are demonstrating, via TV, their new invention the ultrascope from the Space Observatory. With this tremendously powerful device, they discover Nutopia. At this point, their transmission ceases, and when Steve and Venus in Fireball investigate, they find the Observatory deserted. For the Nutopians have their own ultrascope, and have found out about the humans' device. Determined to keep their planet hidden, they have kidnapped Matt and Stamp, and now arrive by travel transmitter to capture Steve and Venus. But both Nutopians fall in lust with Venus, and fight over who will have her, giving Steve the chance to break free and overcome them, returning all of the humans to the Observatory.

Venus and Steve explore via jetmobiles Courtesy of ITC Entertainment, LTD

26

The Granatoid Tanks

Baker and Simpson have spent six months on planet 73, and confirm that it is possible to sustain life. Unknown to them, a race of hostile robots have been monitoring them, and when they discover the humans intend to stay, dispatch unstoppable Granatoid tanks to wipe them out. XL5 is sent from Space City to help out, but this time they have a stowaway aboard ! Ma Doughty. She is the daughter of a space pioneer, who has always dreamed of going to the stars. Unable to turn back, they rush on to intercept the tanks, against which all XL5's armaments are useless. Then, to the amazement of all, Ma Doughty orders the tanks to retreat, and they do! The reason is that her pearls are in reality composed of the rare mineral Plyton, which alone can destroy the tanks, and they could not chance getting too close to her. The two scientists are rescued, and all return to Earth, leaving 73 to their robot hordes.

Lt. 90 and Commander Zero Courtesy of ITC Entertainments, LTD

27 Dangerous Cargo

Planet Pharos is doomed to be destroyed, due to its instability. XL5 is loaded with the greatest explosive known, Vesivium 9, and sent to accomplish the task. What no-one knows is that the Subterrains know of the plan, and they sabotage the mineshaft that Steve and Matt use to plant the bomb, trapping them. Robert attempts a rescue, but lacks the strength to lift the rocks. Eventually, Steve rigs up a blaster to explode and free the entrance of rocks. Dashing back to XL5, they take off and get clear just as the unstable world explodes into dust behind them...

Robert, Matt and Venus in Fireball's Navigation Center Courtesy of ITC Entertainment, LTD.

28 1875

Matt has invented a time machine, but when Steve, Venus and Commander Zero are examining it, Zoonie plays with the controls sending them all back in the year 1875. Here Steve becomes sheriff of a western town, while Venus becomes Frenchie Lil, a notorious bandit, aided by Commander Zero, who becomes a notorious gunslinger. In attempting to rob the local bank, Steve confronts them, but before tragedy can occur, all three are returned to the present by Matt, who has surprised Zoonie. Here, their memories return, and they realise who they are again.

29 The Robot Freighter Mystery

Robot freighters have been mysteriously exploding in space, and Commander Zero suspects that the Briggs Brothers Space Salvage Company is to blame, as they most conveniently turn up at the site of all the problems. He orders Jock to check the next freighter, but Jock doesn't suspect that the person placing time bombs on the ships is his new assistant, Edmundo. When Steve attempts to follow the freighter, he picks up a distress signal, and has to divert to the rescue... of a tape recorder floating in space. He has been lured away from another successful sabotage. Back on Earth, Steve catches Edmundo in another of the ships, and decides on drastic measures to force out the truth. He handcuffs Edmundo and two Briggs Brothers inside the next freighter, and places his own bomb... Edmundo breaks down and confesses, as the "bomb" explodes... into action. It is a music box, with a twirling ballerina!

30 Drama at Space City

Steve and Venus are on vacation, and Commander Zero's son, Jonathan, is watching Zoonie. But the two of them sneak off at night to Fireball, which sits on the launching pad with Robert at the controls. Zoonie mischievously imitates Steve's voice, and orders Robert to take off, which he does. Alerted to trouble, Commander Zero realises what has happened, and he and Lt. 90 lift off in XL1 in chase of the troublesome pair. They are unable to control the ship, and a fire starts in the control room, the smoke from which knocks out Jonathan. Zoonie, too, succumbs, but first he manages to extinguish the flames. XL1 rendezvous, and they manage to pilot XL5 back to Earth as Steve and Venus arrive home again.

31 Whistle for Danger

The planet Floran's vegetation is dying out from the deadly Planetoid 3 disease, and the only solution is for XL5 to explode an Ellvium Bomb in Floran's upper atmosphere. Having done this, the disease is checked, and the friends land to look about. They are captured by the natives, who believe that Fireball was attempting to destroy the planet, and not to save it. In an escape attempt, they are attacked by a giant killer-plant, flourishing now that the disease is gone. They are rescued by the Florans, who apologise for not having believed their story earlier, but they can now see that the humans were indeed their friends.

32

Faster Than Light

Fireball's stabilisers are malfunctioning, and all of Matt's tinkering cannot repair them. In a sudden burst of fire, the ship accelerates to faster than light speed, and the crew blacks out. When they awaken, they are in another dimension, where the space is filled with air, and deadly, gigantic birds. Zoonie is attacked by one, but Steve rescues him. Matt recreates the accident, and Fireball completes a return journey beyond the light barrier to our own Galaxy, where they are met by a rescue ship. Venus needs hospital treatment, but they are otherwise none the worse for their weird adventure.

33

The Day the Earth Froze

A damaged patrol ship lands in Space City, and shortly after snow begins to fall. It has come from Zavia, the ice world, and it is here that Steve takes Fireball to discover the cause of the drop in temperature. They meet two of the inhabitants, Cardre and Rader, who are working on deflecting all of the solar radiation way from Earth to freeze it. They imprison the friends in an ice jail, but Steve uses the buckle on Matt's belt to hack holes in the ice so that they can climb up and out to safety. Having learnt the position of the deflector mirror, they take off in Fireball to destroy it with their missiles. As soon as they do, the temperature starts to rise again on Earth as things go back to normal.

34

Invasion—Earth

A mysterious space cloud is causing interference on all of Space City's instruments, so Commander Zero orders the nearest XL ship to disperse it. Before the craft can, it is destroyed, as is the next one that attempts the task. XL5 arrives as the second ship is destroyed, but Matt discovers that the cloud hides an invasion fleet. Several ships attack Space City, and force Commander Zero to order XL5 down by holding Jonathan hostage. Steve realises that this is probably a trap, but has no option. But just as the trap is about to be sprung, the alien invaders all collapse... They have caught the space disease Rystamesia that was being treated at Space City. The invasion is over.

35

The Ghosts of Space

Steve lands James Frazer, an Earth geologist, on the planet Electon. Supposedly inhabited, Frazer finds the planet totally lifeless. He does, however, find a strange electric rock that obsesses him. When Fireball returns, he refuses to return to Earth without his rocks. Staying overnight in the hotel, strange things happen... Matt's glasses float off his face, Venus' bedclothes rise into the air, Steve's book floats away... The next day, Frazer is using the electric rock to attack the crew unless they take it back with him, but he rises into the air as he is trying to fight them. Then a small spaceship appears, manned by two natives of Groverice, who have been using powerful magnetic fields to cause all of the "ghost" effects. It is they who have scared off the Electon people, so that they could mine the rocks. Steve convinces them of the errors of their ways, and they agree to befriend the original inhabitants. With Frazer slated for mental treatment on Earth, Fireball takes off.

36

Trial By Robot

Robots have vanished from four worlds, and Steve Zodiac realises that they vanished whilst a famous expert, Professor Himber, was present on those worlds. Himber is next due at Space City, so Matt wires up an alarm in Robert in case he should be the next robot to vanish. But nothing happens at all while Himber is there. However, once he has left, Robert heads determinedly for XL1, refusing to obey other orders. Steve follows in XL5, to the planet 82. Here, they find that Himber has set up a robot society called Robotvia, and they are put on trial for damaging a robot. Found guilty, they are sentenced to repair robots. Himber has underestimated Matt, however, who manages to reprogram various robots, and starts a revolution that Himber loses. Matt returns the robots to their original programs, and the friends take Himber back for trial on Earth.

37

A Day in the Life of a Space General

Lt. 90 has been promoted to general, and it has gone to his

Robert and Steve at the controls (Courtesy of ITC Entertainment, Ltd.

head. He orders Steve to take Jock to Olympus for his vacation, much to Steve's annoyance. Steve bungles badly, crashing his jetmobile, and having to be rescued from a quagmire by Jock. Meanwhile in Space City, General 90 discovers an alien invasion fleet heading towards Earth. Mobilised forces find, however, that it is no more than a belt of meteorites... 90 is now getting more and more rattled, and as XL5 approaches Earth, orders it down on Landing Pad 1—but he has already told Freighter A14 to land there. Both ships collide, and smash into the control tower, setting the whole place ablaze. In the midst of tremendous explosions, 90 wakes up, to discover that the whole thing was merely a dream, and that he is still a mere Lt. - thank goodness!

38

Space City Special

Venus is returning to Space City with General Rossiter for presentation of the Astronaut Of The Year award. Unknown to them, the pilot of their aricraft, Major Todd, has been brainwashed by the Subterrains to crash their aircraft. Venus, suspicious of the Major's strange moods, examines hm, but can find nothing wrong, until they are in the air, when he enters a trance. She contacts Steve at Space City, who takes off in Fireball Junior to help. Venus stuns the Major, and takes over the controls of the aircraft, and with Steve to guide her down she lands the aircraft safely. Steve is given the award at the presentation, but Venus and Matt get special awards for their own parts in the drama.

39

The Fire Fighters

Balls of fire are falling onto the Earth from a strange cloud of gas in space. They suggest that XL5 should fire oxygen into the cloud, to ignite it in space and let itself burn out harmlessly. The night before the launch, Venus' beach house is hit by a fireball, and nothing can be done to save it, though Venus escapes with her life. Upon intercepting the cloud in space, the cylinders of oxygen are fired into the cloud, but they fail to release. The timing fuses in the valves have failed, and Steve has to enter the cloud himself to release the oxygen, before the cloud impacts with Earth's atmosphere and turns the whole planet into a raging fireball. He frees the vents, and escapes just as the cloud errupts in flames, destroying this menace to the Earth.

Compiled by Jeremy Bentham and John Peel.

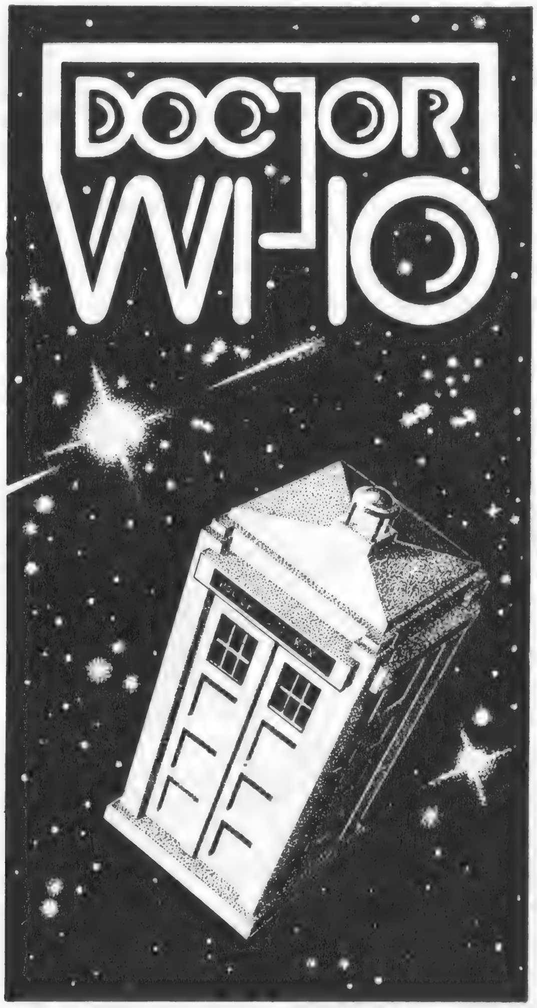
Material supplied by ITC Entertainment, Ltd, and used by kind permisison.

Courtesy of ITC Entertainment Ltd.

UNIT, the mainstay of the show during the past five years, was to be finished with almost for good. The Brigadier and his men appeared in the first story only, which served to introduce the incoming Doctor and his new companion, and then the organisation wasn't see until the first story of the second season. The ties to the 20th Century, so strong in the Pertwee era, were being shattered. From now on, most of the modern-day stories would not feature UNIT at all, even in name. The Doctor was far more of a wanderer than he had previously been for five years. His ties were now almost cut with the Earth and the modern day, the only real links being his two travelling companions.

The addition of the second companion was also a novelty. It had been five years since three people travelled in the Tardis on a regular basis, and though the team wasn't to last beyond the first season with the new Doctor, it was a tremendously viable one. Sarah Jane Smith, the adventurous journalist from the previous season continued to travel with the Doctor, and was still played by the talented Elisabeth Sladen. Indeed, with the new Doctor, Sarah seemed to blossom out, getting better lines and developing as a character. Her inter-reactions with the Doctor and her other companion were very realistic, and one had the impression of a fairly close-knit family in space. The new companion was Lieutenant-Surgeon Harry Sullivan, introduced in "Robot" as UNIT's new medical officer. He is called in to treat the regenerating Doctor and is whisked off in the Tardis at the end of the story. The idea was for Harry to be the strong, athletic (if not overly bright) young man, his role being created when it wasn't decided who the new Doctor would be. It was felt that if the new actor who would play the Doctor was elderly, then he would need a strong right-arm to keep him in action. As it turned out, a younger actor was cast as the Doctor and Harry's role became rather superfluous, so it was discontinued the following season. Harry was played by Ian Marter, no newcomer to *Doctor Who*. Ian had played in the Jon Pertwee story, "Carnival Of Monsters", as Andrews (1973), another sea-farer. His acting had impressed the production staff, and they had brought him back for the role of Harry.

THE TWELFTH SEASON



Strangely enough, though Ian left the role after one year his involvement with the show did not cease. He had expressed an interest in writing for *Doctor Who*, and has even written the script for a proposed movie with Tom Baker—*Doctor Who Meets Scratchman* (an old name for the Devil). Though the movie had gotten as far as design and casting, with Vincent Price eager to play Scratchman, the funds never really came and the project was abandoned. However, Ian's writing did not stop there. The editor of Target Books offered him the chance of writing novelisations of the TV show and he happily obliged with a well-received novelisation of one of the stories from the Twelfth Season, "Ark In Space". He followed this up with "The Sontaran Experiement", also from this season, which he fleshed out quite considerably from the two-part TV story. Since then he has also written "The Ribos Operation" from the Baker Series, "Enemy Of The World" from Troughton's era and "Earthshock" from Peter Davison's season. Further books are planned, as he really enjoys the work.

Obviously, however, the central change that was clear to all was that of the Doctor himself. Gone was the dashing, flamboyant Pertwee, with his fast cars and odd machines, and in his place was... Well, how to describe the new Doctor?

"Bohemian" is Terrance Dicks' favorite description in the books. Dressed rather sloppily in a pair of battered trousers a little on the baggy side, with an old pullover, sometimes a jacket, and inevitably a long outer coat; then there were his trade-marks—the battered felt hat and the long, multi-colored scarf that seemed to grow from story to story... Add to that a face that was "all teeth and curls", and the end result was a little odd to say the least. The fourth Doctor had elements of all of the previous three—Hartnell's arrogance ("If I'm right," he told one person, "and I invariably am"), Troughton's whimsy and jelly babies, (he snatches one back from Harry when the latter has the nerve to contradict him) and Pertwee's casual ease at taking control of the situation. But he added to that a zest purely of his own making—an air of almost permanent bewilderment and insanity. No one quite knew what to make of the new Doctor.

As Sarah tries to explain: "He talks to himself sometimes because he's the only one who knows what he's talking

about." This is true, but one can't help but wonder if he really *does* know what he's talking about. For example, he credits his scarf to Madame Nostradamus and calls her "a witty little knitter", but is he just pulling our collective legs? Who can tell? He tells the truth, jokes and lies with the same expression or lack thereof. The new Doctor is a law unto himself, though occasionally he deigns to reveal himself. "It might be irrational of me," he admits, "but human beings are quite my favorite species."

The choice of an actor for the new role was an easy one. After a long time trying to get the right actor, Terrance Dick and Barry Letts settled on Tom Baker after seeing his portrayal of Koura in the film *The Golden Voyage Of Sinbad* (1973). There they had both been much impressed by his terrific screen presence and he was offered the role. The story is old, but true, that he was out of work as an actor and engaged in carrying bricks on a building site at the time. (See our interview with Terrance Dicks in the *Summer '83 Special* and the *Tom Baker Special* for further information on the career of the actor.) His other film credits had included a superb Rasputin in *Nicholas And Alexandra* (1971), a rather odd nude scene in Pasoline's *The Canterbury Tales* (1971), two horror movies, *The Vault Of Horror* (also known as *Tales From the Crypt II*)(1971) and *The Mutations* (1973) and one TV movie, *Frankenstein: The True Story* (1973). He approached the part of *Doctor Who* most eagerly and promptly suffused it with his own energy and vitality.

With the actor now settled, the next necessity was the new production team. Both Terrance Dicks and Barry Letts had decided to move on from the show and replacements for them were badly needed. For script-editor, the choice was a very fitting and far-sighted one—Robert Holmes. Holmes had worked on the show since writing "The Krotons" (1968) for the Troughton final season. The script had not originally been for a *Doctor Who* story, but had been adapted when he couldn't sell it in its original form. From that sale, he had begun a long association with the show. He followed it up with "The Space Pirates" (1968), "Spearhead From Space" (1970), the introductory Jon Pertwee story, "Terror Of The Autons" (1971), which introduced both the Master and the new companion, Jo Grant, "The Carnival Of Monsters" (1973) and "The Time Warrior" (1973), which introduced Sarah. An able and well-liked author, he continued to pen

SONTARAN INVASIONS
1

stories for the show even after the end of his tenure as script-editor and is currently penning the regeneration story between Peter Davison and Colin Baker. He has worked on many other shows, and has also script-edited the novel private eye series *Shoestring*.

The new producer was Philip Hinchcliffe. There are two sorts of directors, those who engage their creative abilities and steam ahead and those who pay heed to the opinions of everyone else on how to make a show. Hinchcliffe quite firmly set his goals and stuck to them as he produced *Doctor Who*. Several complaints had been received in the past as to the violence in the show, but they were almost nothing compared to the complaints levelled against the Hinchcliffe era. He and Robert Holmes brought more realism and violence into the show and frequently elements of horror also. They parodied a number of famous sf and horror movies (for example, the title character in "Robot" has a malfunction very similar to that of Robbie in *Forbidden Planet* and the story also contained references to *King Kong* and *The Day The Earth Stood Still*). This was extremely popular with the viewers and the ratings of the show soared. Despite the criticism, more and more people were watching it and so it became almost acceptable (ignoring the odd comment from the National Viewers and Listeners Association on the corpse-robbings, violent deaths, strangulations, drownings and so forth).

Though a lot of the horror and criticism was yet to come, the first Baker season was certainly not for the squeamish. We were treated to men being stomped by giant robots, men being mutated into alien insects, Cybermen strangling people, rather vivid shots of people being mown down by machine guns and astronauts undergoing torture sessions. The kids loved it and the adults did too. The average viewing age rose appreciably, which future producers were to make the most of.

The Twelfth Season had a number of serious problems, however. Most importantly the BBC was having one of its periodic economy drives and the budget for *Doctor Who* was cut to a bare minimum. To reduce costs, the Tardis interior was never shown and so the beautiful control room was never seen in this season. It would return in the next, however. Also, in order to save money, the same sets were utilised for two different stories, due to a connecting theme running through several of the stories. "Ark In Space" introduced us to a space station *Nerva*, with its gleaming interiors and the final story, "Revenge Of The Cybermen" returned us to the beacon, though in the past as viewed from the first story. Minimal changes could thus be made to the sets and the stories were filmed back-to-back, though shown at different spaces in the show (in England, at least).

Another paradoxical way of saving money was filming on location. Paradoxical because in the early years of the show very little location work was done, due to its being more expensive than studio work! In fact a lot of the supposedly exterior sequences were filmed on sets in the studio. Now, however, due to improvements in technology and filming techniques, it became cheaper to go on location whenever possible. Due to production problems with "The Ark In space", an extra story was added to the season, "The Sontaran Experiment", as a fill-in in their schedule, and what was intended to be the final story of the first season, "Terror Of The Zygons" was held over until the start of the following season.

Another of Philip Hinchcliffe's changes was to shorten the individual stories though still using the 26 week format. Under his control, there would be 6 stories to the season, consisting of five 4-part stories and a 6-parter to finish the season. With the Pertwee era, the 6-parter tended to be more the norm, with the occasional 4-parter to space them out. Hinchcliffe felt that four weeks was better pacing for a story, as a lot of the previous longer stories had been rather obviously padded and this led to audience boredom.

Despite the production problems and the shorter season, the Twelfth season was an undoubted success and Tom Baker became established as a worthy successor to the energetic and popular Pertwee. Earlier, Time-Life Television had purchased a batch of the Pertwee stories which it had attempted to market in the USA, but without great success. However, when the Tom Baker seasons were offered, it seemed that Baker was far more popular with the American audience and the series really began to catch on. So much so with the later Bakers purchased by Lionheart, that Lionheart even began to remarket the Pertwee adventures and to include the first Davison seasons in their package.

Apart from the voice-overs of Howard da Silva added (for no real reason in the most part and obscuring part of the soundtrack in several cases), Time-Life made one mistake with the show. The stories were numbered in their production order and not the order in which they should be viewed. As a result, when Time-Life presented their package, they reversed this and marketed them in number order. In reality the series ran as per this article and not as Time-Life's listing: "Robot", "Ark In Space", "The Sontaran

Experiment", "Genesis Of The Daleks" and "revenge Of The Cybermen".

December 28th, 1974—May 10th, 1975

December 28th, 1974—May

Regular Cast

The Doctor	Tom Baker
Sarah Jane Smith	Elisabeth Sladen
Harry Sullivan	Ian Marter

Regular Crew

Producer	Barry Letts ("Robot" only) Philip Hinchcliffe ("Ark In Space" on)
Script Editor	Robert Holmes
Title Sequence	Bernard Lodge
Music	Dudley Simpson
Production Unit Manager	George Gallacia
Special Sound	Dick Mills

4A) Robot

By Terrance Dicks (4 episodes)(December 28th, 1974—January 18th, 1975)

CAST

Brig Lethbridge Stewart	Nicholas Courtney
R.S.M. Benton	John Levene
Jellicoe	Alec Linstead
Miss Winters	Patricia Maynard
Professor Kettlewell	Edward Burnham
The Robot	Michael Kilgarriff
Short	Timothy Craven

CREW

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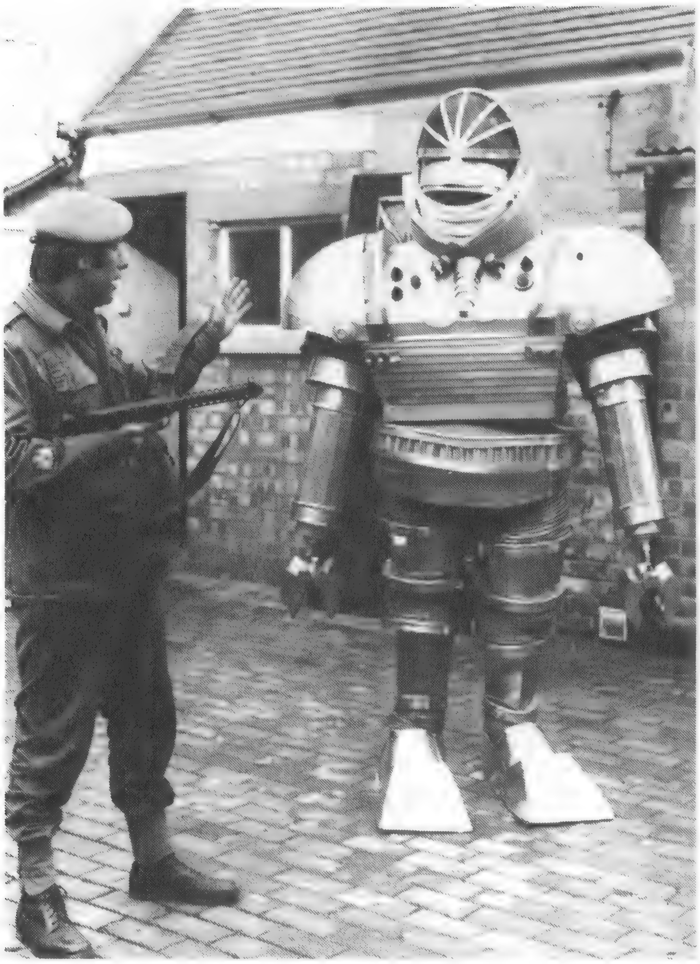
Production Assistant	Peter Grimwade
Visual Effects	Clifford Culley
Designer	Ian Rawnsley
Lighting	Nigel Wright John Mason
Makeup	Judy Clay
Costume	James Acheson
Sound	Trevor Webster Vic Goodrich

The Doctor has just regenerated and Harry Sullivan, the new medical officer of UNIT, takes charge of him. Meanwhile, something big, nasty and deadly breaks into a top secret weapons research establishment and takes plans for a disintegrator gun. When the Doctor attempts to leave in the Tardis, Sarah tells him of the mystery to persuade him to stay behind awhile. Whilst the Robot starts to steal the components for the gun, the Doctor, Harry and the Brigadier begin to investigate.

Sarah visits Thinktank, where she meets the icy director, Miss Winters, and her assistant, Jellicoe. Thinktank deals with the frontiers of scientific research, she is told. In fact, they pioneered work on the missing plans for the disintegrator. Sarah sees Kettlewell's empty robotics section. Kettlewell left the place to go and work on alternate technology, she is told, and the place is no longer used. But there are fresh oilstains on the floor... Sarah goes to see Kettlewell, who is disturbed over the thought that his robot may not have been dismantled, so she returns to Thinktank, where she is apparently attacked by the robot. It is, in fact, a pointed lesson from Miss Winters to keep her nose out of their business. The robot, K1, is intended to replace humans in difficult or dangerous tasks—like mining, or work involving radiation. When ordered to kill Sarah, the robot has a mental seisure, as it is programmed to help humanity, not to harm it. Sarah feels that it is being mistreated and sympathises with it, to Miss Winter's withering scorn.



Naturally, she reports all of this to UNIT, and the Brigadier plants Harry on the establishment to gather facts. The Doctor decides to talk to Kettlewell about the robot and he learns that it has its creator's brain patterns. Meanwhile, the "child" robs and kills Chambers, a cabinet minister. From his safe he steals the missle codes to override all of the ICBM missiles in the world, which could set off the next, and final, war. Sarah finds out about the SRS—Scientific Reform Society—which wants to remake the world their own logical way. Winters, Jellicoe and many Thinktank people are members and even Kettlewell was, once.

The robot is taking his problems to his creator—he needs help badly. Though Winters has tried to convince it that by the killings it is doing, it is helping humanity in the long run, the robot is troubled. Kettlewell calls the Doctor, who promises a house call, but Miss Winters and Jellicoe arrive first... When the Doctor arrives, the robot attacks him, but it stops short of killing him when Sarah protects the Doctor and tries to argue the robot out of murder. UNIT attacks, the robot retreats and Kettlewell is rescued.

Made voluble by the excitement, Kettlewell tells them that the robot is made of living metal, which is capable of growth. He also mentions another of his inventions, a metal virus, intended to break down waste material. He agrees to smuggle Sarah in to the SRS meeting that night. Miss Winters addresses the meeting—and it turns out that Kettlewell is really in her power and on her side. The robot enters and captures Sarah. The Doctor's rescue attempt fails, but the Brigadier's raid doesn't. Though many are rounded up in the raid, Winters, Jellicoe and Kettlewell escape with the robot and take Sarah along as a hostage.

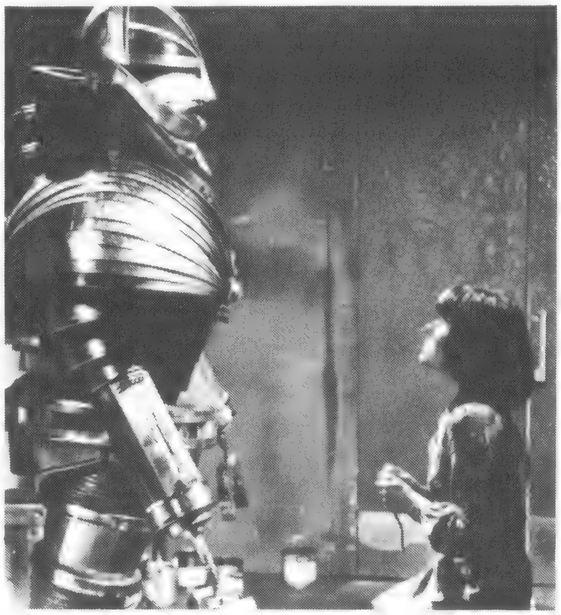
Harry calls the Brigadier from Thinktank, which is being evacuated to a place called "the Bunker". Harry is captured and taken along, where Miss Winters activates the automated defenses. Using access codes, she holds the world to ransom by the threat of thermonuclear devastation. Whilst the robot, armed with the disintegrator, holds off the raiding UNIT troops, Kettlewell starts the computer takeover of the missiles. Harry and Sarah escape, and try to talk sense to the robot. It doesn't work, but the robot accidentally kills Kettlewell. UNIT enters the bunker and arrests Miss Winters and Jellicoe, whilst the Doctor stops the computers.

Unfortunately, all is not over. The robot has decided to continue with Kettlewell's plans and captures Sarah. It tries to set off the missiles again, but this time the failsafes are activated. The Brigadier tries to use the captured disintegrator on the robot, but the power just makes it grow to an immense size. It goes on a killing rampage, but the Doctor and Harry manage to hit it with a bucketful of Kettlewell's metal virus, making it collapse and disintegrate.

Back at UNIT, the Doctor talks Sarah into a trip with him in the Tardis. When Harry pops in, he is inveigled into a look inside the Tardis, and is whisked off with them also....

*****

Tom Baker was in fine form in his first story, with his large eyes rolling, his teeth flashing and his wonderful one liners —for example, "Yes, of course I'll talk to him—I'll talk to anyone!" or "There's no point in being grown up if you can't be childish sometimes". In many ways, the story was lucky to have his electric personality as it was by no means a classic tale. The story was hardly original and more in the lines of an *Avengers* episode (which Terrance Dicks had also



contributed to) than a *Doctor Who* story. Disintegrator guns and killer robots were hardly staggering stuff, but the first story of a new Doctor usually needs room for the lead actor to try out his role to its best, and it certainly did that for Baker.

Effects were very poor in the visual sense, with very obvious overlays and poor CSO. The robot, however, was staggeringly crafted and very neat. Unfortunately, it hardly looked capable of mining and moved awfully slowly to be a real menace. Operated by regular heavy Michael Kilgarriff, it managed to have a very good screen presence all of the problems notwithstanding. The believability of the monsters has always been a strong point for the show and the robot was no exception, until the unfortunate growth sequence and King Kong rampage. The Oedipus complex it develops is very well handled, though.

The Doctor's alien nature was again stressed at the start, by mentioning his two hearts and abnormal (by human standards) bodily responses. The regeneration sequence was recapped from the ending of "Planet Of The Spiders", with Pertwee's face fading into that of Baker, who was wearing Pertwee's old costume. He selected a new one after much experimentation—a sequence cut from the Time-Life episode for no really obvious reason.

4C) The Ark In Space

By Robert Holmes (4 episodes) From an idea by John Lucarotti (January 25th—February 15th, 1975)

CAST

The Voices	Gladys Spencer Peter Tuddenham
Vira	Wendy Williams
Noah	Kenton Moore
Libri	Christopher Masters
Lycett	John Gregg
Rogin	Richardson Morgan
Wirrn	Stuart Fell Nick Hobbs

CREW

Production Assistant	Marion McDougal
Visual Effects	John Friedlander Tony Oxley
Designer	Roger Murray-Leach
Lighting	Tommy Thomas
Makeup	Sylvia Jones
Costume	Barbara Kidd
Sound	Vic Goodrich
Director	Rodney Bennett

Instead of a simple trip to the Moon, to show Harry what the Tardis can do, the ship lands on space Station Nerva, tens of thousands of years in the future. Harry's itchy fingers touched the Helmic Regulator and sent them off course. The life support systems have been deliberately severed, so the Doctor has to reconnect them to enable the three travelers to continue breathing. This unfortunately also reactivates the defense system, which has him and Harry pinned under a table whilst Sarah is transported away via a Transmat beam. She is put into deep sleep and added to the frozen crew in the life room. The Doctor and Harry manage to outwit the defenses, turn them off and start to look for Sarah.

In their search they find a trail of green slime—something odd is at large on the ship, like a giant slug. Eventually they discover the library and the cyrogenic chamber, with its thousands of sleeping humans. They discover another slime trail here and also Sarah in suspended animation. Harry, searching, stumbles across a dead Wirrn, a huge, space-going insect, which, luckily for him, is quite dead.

One unit has started to revive automatically—that containing Vira, a Medtech. She in turn revives Noah, the captain and her husband. She tells Harry and the Doctor of the great solar flares that made the Earth uninhabitable. The station is the remnant of humanity that did not emigrate to the stars. They have somewhat overslept... There is a fault in the solar stack, which the Doctor investigates, to discover that something huge and slimey is feeding on the power and regenerating. Also, Vira discovers a technician is missing—with a slime trail leading from the booth. Refusing to allow the Doctor to disconnect the solar stacks, Noah investigates them and is attacked by a Wirrn larva. Questioned later as Libri is revived, Noah is strangely split between his human responses and the mind of an adult Wirrn....

The Doctor realises that the Wirrn is using the frozen humans as foods and absorbing their knowledge with the eating. Noah is mutating into a Wirrn, but cannot warn the others too specifically. Whilst the crew are slowly

LEVEL E
E6
E5
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awakened, the Doctor plans on destroying the Wirrn when they enter their pupal stage, so he and Harry carry out an autopsy on the dead Wirrn. If they can discover what killed that, then they have a weapon. The answer is that it was electricity. The grubs are breeding now and attacking the revived humans in order to stop their inevitable counter-attack. The humans are trapped in the cryogenic center. In order to escape, Rogin and Harry are transported via the intraship Transmat beams.

The Doctor discovers hundreds of cocoons in the power stacks, and meets Noah, who is now mutated completely into an adult Wirrn. Noah tells him that the humans had discovered and destroyed the Wirrn in the Andromeda Galaxy and that the Wirrn now want Earth as a breeding ground—and as food... The Doctor needs power to electrify the superstructure of the station to destroy the Wirrn and the only place left is the small transport ship. In order to run a cable from it to the cryogenic center, Sarah has to take a hazardous trip through the conduit system. Once the power is turned on, however, and everything electrified, the Wirrn attack the transport ship. Using the rockets, they are driven off. The Doctor tries to appeal to Noah to lead the swarm off into space and find a new home, but instead, he uses space as a fresh approach to the rocket.

The Doctor tells Harry and the station crew to set the transport for automatic take-off and to abandon ship. When this is done, the Wirrn enter the craft and Rogin launches the ship, dying in the backblast. All of the Wirrn swarm is aboard the ship, which is heading into space. Noah calls the station and tells them it is finished—and destroys the ship, killing the rest of the swarm also. At the end, his human half won through.

All is settling down now, but there is a small problem with the Transmat to Earth. The Doctor and his two friends agree to beam down to the Earth to check on the trouble, whilst Vira and her friends will awaken the rest of the survivors..

****

This was a classic *Doctor Who* horror story, with its roots firmly in the old *Quatermass* serials from the 1950s. In his earlier script "Spearhead From Space" (1970), Robert Holmes had nodded at *Quatermass II*, with its factory taken over by aliens arriving in meteor showers; *Quatermass And The Pit* had influenced "The Daemons" (1971); and for this story, it was the turn of *The Quatermass Experiment*. In that, we had been treated to a human mutating slowly into an alien creature, and the best of the scenes, where the astronaut pulls out his mutated arm and stares at it in silent agony, is repeated in "The Ark In Space."

This film was to have been filmed second in the season, but problems led to the filming of "The Sontaran Experiment" first, using the same technical crew. The extra delay helped get matters straight on the sets of "The Ark In Space", which had to be reusable for the final story of the season.

For the second time in the season (and not the last), there was a very strong female lead in the story. In fact, with the exception of "Revenge Of The Cybermen", every story in the first Tom Baker season had a very strong female character in the lead, either as villain or hero. (In the case of "The Sontaran Experiment", it was Sarah, admittedly, but she had a very much larger and better role than normal.) Evidently women's lib was extending very much into *Doctor Who*!

4B) The Sontaran Experiment

By Bob Baker and Dave Martin (2 episodes)

(February 22nd—March 1st, 1975)

CAST

Erak	Peter Walshe
Zake	Terry Walsh
Krans	Glyn Jones
Roth	Peter Rutherford
Vural	Donald Douglas
Styre/The Marshall	Kevin Lindsay
Prisoner	Brian Ellis

CREW

Production Assistant	Marion McDougal
Visual Effects	John Friedlander Tony Oxley
Designer	Roger Murray-Leach
Lighting	Tommy Thomas
Makeup	Sylvia Jones
Costume	Barbara Kidd
Sound	Vic Goodrich
Director	Rodney Bennett

Beaming down to Earth from Space Station Nerva, the Doctor, Harry and Sarah find it a beautiful, unsullied landscape, organic life having grown back after the flares, which happened millenia earlier. It all looks peaceful, so Harry and Sarah go for a look around, whilst the Doctor manages the repairs to the focusing on the Transmat. The Doctor is unaware that he is being observed by two astronauts. Harry falls into a covered pit—which means that there has to be someone about to have set the trap. Sarah sets out to fetch the Doctor, who has already been captured by Krans and Erak, the two astronauts. Sarah is saved by Roth from being captured by the strange, spider-like robot which is on the prowl for specimens that will go to "the alien in the rocks". The alien is apparently torturing people.

The astronauts are a survey expedition from GalSec, whose ship crashed. They have been chased and killed by the alien, though Roth saw Vural with the alien, and Vural is still alive. Roth stages a diversion whilst Sarah rescues the Doctor, who promptly falls in the same pit that Harry had earlier, though Harry has discovered a way out. The robot then captures Roth and Sarah and drags them off to a space sphere that Sarah recognises... And out from the sphere steps a Sontaran warrior, Styre. The Sontarans are investigating the possibility of conquering the Earth as a campaign in their war with the Rutans and Styre is testing the humans for information. He casually kills Roth, whom he deems as useless and starts to mentally torture Sarah. She is made to see snakes, falling rocks and sucking mud before the Doctor manages to rescue her.

Styre considers the humans to be very puny and reports in to his Marshall. The Sontarans are very methodical and without his completed report, there will be no invasion. The Marshall urges speed. Styre captures the rest of the humans including the traitorous Vural and prepares to test them. The Doctor immobilises the collecting robot and then challenges Styre to personal combat. During the fight, Styre's energy sources are depeleted and he is forced to return to his ship to replenish his power from direct energy through his probic vent. But Harry has entered the sphere during the battle and removed the regulator from the power source and instead of Styre feeding on the energy, it feeds on him and kills him. The sphere then explodes.

The Doctor promptly contacts the Marshall and tells him that Styre is dead and the Earth fleet is waiting for the Sontarans to make one false move before they attack. His bluff works and the fleet retreats. Whilst the surviving astronauts await the colonists from Nerva, the Doctor, Harry and Sarah beam back up.

****

This was a hastily written, fill-in story and it shows very badly. The whole piece was shot on location, to avoid the need for sets to be prepared, this itself causing complications. (At the end of the story, on a supposedly deserted Earth, we clearly see a small farmhouse in the distance...) Originally titled "The Destructors", it was changed to the end title instead.

The Sontarans were mostly used because the costume and sphere from their first story, "The Time Warrior" (1974) were still available, as was the actor from the same story that played Lynx, Kevin Lindsay. Their war with the Rutans was still continuing (some seventy thousand years or more later, it seems), and their desire is for the Earth. On the other hand, they are bluffed out of it very easily at the end—with no evidence to back up the Doctor's claim, I'd have been rather more suspicious. And I find it very hard to accept that they wouldn't launch an invasion until their agent had killed a small party of astronauts—what were they supposed to need a fleet for? A couple of old ships could take over a deserted planet....

Suffice it to say that the story was filled with stupid inconsistencies that made it a rather forgettable tale, even without the poor special effects and generally low level of acting. One interesting face in the story, though, was that of Glyn Jones. Glyn is both an actor and a script writer and it was in the latter capacity that he had been associated with the show earlier. He wrote the rather strange and fascinating story for Hartnell, "the Space Museum" (1965). This time, he was on the other side of the camera as the astronaut Krans.

4E) Genesis Of The Daleks

By Terry Nation (6 episodes)(March 8th—April 12th, 1975)

CAST

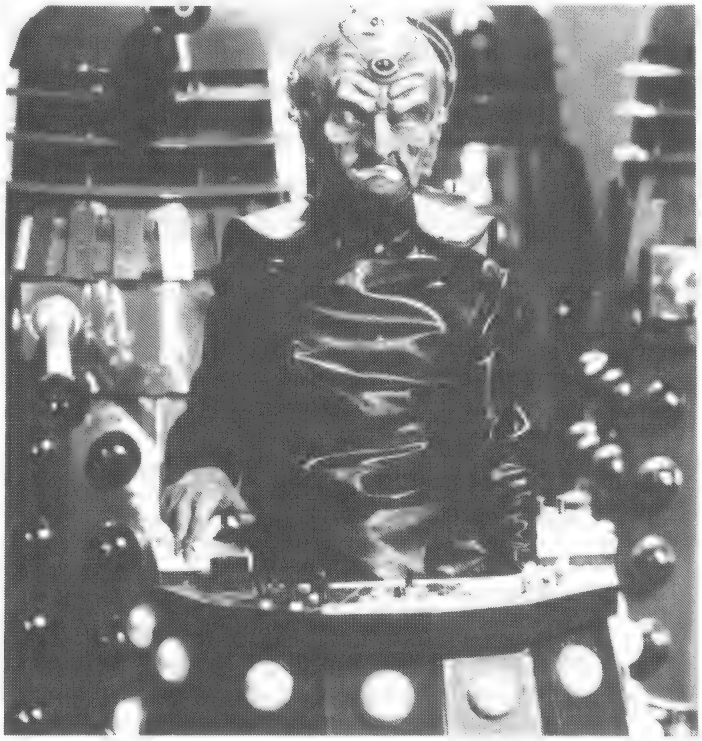
Time Lord	John Franklyn-Robbins
General Ravon	Guy Siner
Gharman	Dennis Chinnery
Kaled Leader	Richard Reeves
Nyder	Peter Miles
Davros	Michael Wisher
Sevrin	Stephen Yardley
Ronson	James Garbutt
Tane	Drew Wood
Gerrill	Jeremy Chandler
Thal Soldier	Pat Gorman
Kavel	Tom Georgeson
Mogren	Ivor Roberts
Thal Politician	Michael Lynch
Thal Soldier	Hilary Minster
Thal Guard	Max Faulkner
Bettan	Harrier Philpin
Kaled Guard	Peter Mantle
Thal Soldier	John Gleeson
Kravos	Andrew Johns
Daleks	John Scott Martin Keith Ashley Cy Town
Dalek Voices	Roy Skelton

CREW

Director	David Moloney
Production Assistant	Rosemary Crowson
Visual Effects Designer	Peter Day
Davros' Mask Design	John Friedlander
Costume Designer	Barbara Kidd
Makeup	Sylvia James
Lighting	Duncan Brown
Studio Sound	Tony Miller
Designer	David Spode

With thanks to Eric Hoffman and jean Airey for their timely assistance.

The planet Skaro is ravaged by warfare, as the Doctor, Sarah and Harry arrive, brought from the Transmat beam by the Time Lords. Foreseeing the evenutal dominance of the Universe by the Daleks, they want the Doctor to either destroy them at their birth or else affect their development to make them either weaker or better morally. The Doctor, much as he dislikes working for the Time Lords again, reluctantly agrees.



This is a thousand year war, with weaponry devolving as materials are scarcer and the age of the average troops is little more than that of boys. Both of the sides live quite close to one another, with their cities under two domes for protection from the missiles and other weapons of war. Clouds of poison gas and radiation have scarred the planet and started lethal mutations in both men and beasts. The Doctor and Harry are captured by one side, the Kaleds, and taken for interrogation in their dome. Sarah is chased by mutos, human mutants abhorred by both sides. Nyder, the head of security, arrives to escort the Doctor and Harry to the Bunker, where the scientific team, led by Davros, is carrying on research.

Sarah is the first to see Davros, a warped, paralised creature, wizened and confined to a wheelchair that looks like the lower half of a Dalek. He is teaching the Daleks to kill whilst Sarah observes from hiding. She is then captured by the mutos and saved from death by Sevrin, though both of them are captured by a Thal patrol. The Thals have built a rocket which they hope to launch at the Kaled dome, but it has a warhead of radioactive material which must be loaded by slaves. Sarah and Sevrin are put to work, which will eventually kill them.

The Time Ring that the Time Lord gave the Doctor to get him back to Nerva is taken from him by Ronson, the senior researcher. When Davros arrives with his Dalek, which tries to kill the Doctor as he is an alien, Ronson stops it, much to Davros' disgust. Ronson wants to learn from the Doctor and confides in him his fears of Davros' path. Davros, seeing that the mutations are established by the poisons of the war, has mutated embyros into the final form that the Kaleds will take—the Daleks—and built machines to carry them about in. But Davros has eliminated emotions from the Daleks, which now have no sense of right or wrong—only of power and a hatred for inferior species. He helps the Doctor to escape, so that he and Harry can carry a message to the Kaled leaders in the city, to force them to stop Davros' experiments. The two of them head for the city through caves filled with mutated creatures that Davros created and rejected, wherein Harry is attacked by a killer clam.

However, the Doctor and Harry make it to the city and contact the elders. They agree to an investigation of Davros, all of his work to be suspended until it is completed. The Doctor learns that Kaled spies have seen Sarah in the Thal dome, so they head over there. To their surprise, Davros and Nyder are also there, betraying the Kaleds to stop the proposed investigation of Davros' experiments. Davros tells the Thals of the protective formula over the dome of the Kaled city and how to destroy it; eliminating his race will eliminate his problems, he feels. The Thals start their countdown for the rocket, but Harry and the Doctor rescue the prisoners, including Sarah. Whilst Sarah and Harry escape back to the Kaled city, the Doctor tries to sabotage the rocket. He fails and is captured. The Kaled dome is destroyed and in a general amnesty, the Doctor is released. The Thals are jubilant and refuse to listen to the Doctor's warning of further treachery from Davros. This manifests itself in 20 Daleks who invade the dome of the Thal city, killing and destroying.

Bettan helps the Doctor to escape the dome, where they meet Harry, Sarah and Sevrin, who hadn't gotten to the Kaled dome in time to die. In the Bunker, Gharman starts a revolt of the elite, but is betrayed by Nyder to Davros. Sevrin and Bettan start to collect the Thals and mutos for a raid to seal off the Bunker and the Daleks forever, whilst the three travellers return to the bunker to destroy the Daleks. They are captured by Davros and interrogated. To save Sarah and Harry, the Doctor records a tape telling why the Daleks lost various wars. Davros intends to implant this into Dalek memory banks to make them invincible. However, the rebellion rescues the Doctor and his friends, but they have to recover the Time Ring and the tape now. Davros pretends to surrender, in order to buy time for the Daleks to return from the Thal city, at which point they start exterminating all of the traitors. The Doctor manages to recover the Time Ring and tape from Nyder and destroy the latter. Bettan's raiders seal the Bunker, with Davros, Nyder and the Daleks inside.

It is now that Davros discovers his fatal errors. The Daleks have started their own production lines and refuse to stop them. Nyder attempts to stop them and is exterminated. When Davros also tries, they pitilessly kill him too, an example of an inferior species to the Daleks. The Daleks are sealed in to their Bunker but "This is only the beginning!" one of them chants. For us, it is the ending, and whilst Bettan leads her troop off to survive in the blasted wastes, the Doctor and his friends use the Time Ring to rendezvous with Nerva once again....

****

The downward trend of all the recent Dalek stories was continued even more in this story. The image that Terry Nation was trying to give for the Kaleds was that of the Nazis. In this case, however, instead of attempting to be subtle, he hit everyone over the head with it time and time again. We have the SS, the holocaust, the salutes, the mannerisms, the names... After a while, it was simply boring. The Thals weren't much better, but the idea of two races living within walking distance of one another carrying on a

thousand years war is totally unbelieveable.

Actually, the logic of the entire story is appalling—for example, at the end, Bettan and her crew head off to survive in a wasteland—on what? and Harry is attacked in the caves by a killer clam—on what does it normally feed? I mean, not every space-traveller will put his foot in its mouth quite as obligingly as Harry did. And at the start of her imprisonment working on the Thal rocket, we are told the radiation is deadly within hours, so Sarah has to make a break for freedom or die; when she doesn't get to freedom, she goes back to work—and she doesn't die. Why not? The whole story is filled with such silly slips in writing.

This is probably bad enough, but in the story Terry Nation went against the entire history of the Daleks thus far established. First introduced in "The Dead Planet" in 1963, they were said to have been the survivors of an atomic war (not a thousand year war) mutated by radiation, not deliberate design and they do have emotions of sorts. They dislike everything that is not a Dalek, simply out of jealousy—they are confined to travelling machines and must live in a irradiated atmosphere which depresses them. Most of this is simply ignored. The author simply said that "History is always being rewritten". In *TV21* he created a Dalek comic strip and in that the Daleks are designed by a Dalek (not Kaled) called Yarvelling and the survivors of the neutron war clamber into the travel machines to move about. Also they are clawed, which the Dalek embryos in "Genesis" were not. In short, this was a totally different origin for the Daleks from any established, with no real reason for it, except to indulge in Terry Nation's distrust of authority (also typified in his series *Blake's 7.)*

The other thing about the plot that amazed me is that everyone seems to think that Davros will behave in a rational manner, after every evidence that he won't. He lies, betrays, kills, schemes and swindles and all the people about him (including the Nazi types) still trust him to behave himself. Oh, brother!

4D) Revenge Of The Cybermen

By Gerry Davis (4 episodes)(April 19th—May 10th, 1975)

CAST

Warner	Alec Wallis
Commander Stevenson	Ronald Leigh-Hunt
Kellman	Jeremy Wilkin
Lester	William Marlowe
Vorus	David Collings
Magrik	Michael Wisher
Cyberleader	Christopher Robbie
Cyberman	Melville Jones
Tyrum	Kevin Stoney
Sheprah	Brian Grellis

CREW

Director	Michael E. Briant

Revenge of the Cybermen Technical Credits

Production Assistant	John Bradburn
Incidental Music	Carey Blyton
Special Sound	Dick Mills
Visual Effects	James Ward
Costume	Prue Handley
Makeup	Cecile Hay-Arthur
Studio Lighting	Derek Slee
Studio Sound	Norman Bennett
Film Cameraman	Elmer Cossey
Film Sound	John Gatland
Film Editor	Sheila S. Tomlinson
Designer	Roger Murray-Leach
Director	Michael E. Briant

Thanks to Deb Gorman and Christy Reynolds.

The time travellers return to Nerva but before the solar flares. The Tardis is making its way back through time to join them. At this point, the Nerva is a space beacon, out near Jupiter orbit, warning craft of a new asteroid that entered the solar system, called Voga. They discover that there are corpses all over—something has attacked and killed almost all of the crew. All that are left are Stevenson and his two men, Werner and Lester, and the visiting scientist, Kellman. As the Doctor breaks them out of isolation, none of them notice a Cyberman slink off. The Cyberman attacks Warner and despite his distrust of the strangers, Stevenson allows the Doctor to examine the suffering man. The Doctor realises that what ails the man isn't a plague, but some kind of poison.

On Voga, Vorus, leader of the Guardians, has a plan to destroy the Cybermen who have sought to destroy Voga for a long time. Voga is almost pure gold and gold is one of the few things that can corrode the Cybermen's breathing apparatus. On the Beacon, Kellman is monitoring the conversation and hears the Doctor recognise Voga as "the planet of gold". He then contacts the Cyberleader, whose small ship is heading for the Beacon. When Warner dies, the Doctor looks into Kellman's room, suspicious of the man's slinking attitude. He finds the communications gear, but Kellman electrifies the floor to try and kill him. In the meantime, Sarah is attacked by the wandering Cyberman and when the Doctor escapes the room he finds her with the marks of infection. To remove the poison from her system, he sends her with Harry via the Transmat to Voga. There she recovers, the transporter having taken her along, but not the poison. But Kellman sabotages the Transmat, so they cannot be recovered. The Vogons find the pair and they are taken to Vorus.

The Chief Councillor, Tyrum, opposes Vorus' ambition and orders the militia to occupy the gold mines, the traditional ground of the Guardians. A fight begins, during which Harry and Sarah escape. They make their way to Tyrum, who is horrified to hear that Vorus is up to something which involved breaching their code of hiding from all life.

The Cybership approaches Nerva and the Cybermen capture the Beacon. They know that the Vogons are planning something, thanks to Kellman, but intend to destroy Voga once and for all. Kellman has discovered a fault leading to the center of Voga and the Cybermen load the Doctor, Stevenson and Lester with Cyberbombs, which they will have to carry to the core. Any attempt to remove them will detonate them early. Kellman Transmats to Voga, followed by the three walking bombs and two Cybermen. Whilst the Cybermen attack the Vogons, the Doctor and the two men have to start their long trek downwards....

Vorus has a rocket aimed at the Beacon. Kellman has in reality betrayed the Cybermen into his hands, having lured them to the Beacon where they can be destroyed in one blow. Sarah believes that the Doctor is still on the Beacon and Transmats back to warn him, where she is captured by the Cybermen and is forced to tell them about the rocket. They hardly care, believing that their bombs will explode first. Harry and Kellman have tried to stop the human bombs and when they intercept them, Harry causes an avalanche. Kellman is killed and the others stunned. Lester just manages to stop Harry from removing the Doctor's bomb.

Vorus has planned to free his people from hiding all the time, but the rocket will not be ready in time—he may have killed his people. The gold in the core of Voga is upsetting the Cybermen's instruments, so the Doctor manages to double back to attack the Cybermen with Lester and Harry. Lester deliberately removes his bomb when he meets the Cybermen, killing himself and them too. With the master controls that the Cybermen had, the Doctor deactivates the remaining bombs. The rocket now can be launched, but the Doctor asks for time to save Sarah, which he is granted. Transmatting back to the Beacon, he loads a Cybermat with gold to attack the Cybermen. They now plan to use the Beacon as a missile, loaded with explosives, and launched at Voga. Vorus launches the missile early and is shot by the militia for his attempt. The Commander manages to change the rocket's course and aims it at the departing Cybership. The Cybermen have abandoned the beacon to crash into Voga and the rocket destroys them in their ship. The Doctor manages to free the controls and return the Beacon to orbit.

At this point, the Tardis arrives and the Doctor discovers that the Brigadier has sent them a message. He was left a space/time telegraph for use in an emergency—so there is something very wrong on the Earth!

****

This was the second time that a "big" monster had been used in one season, following the Daleks with the Cybermen; quite obviously, the new Doctor intended to have a high-powered introduction. Unfortunately, the Cyberman story fell even flatter than the Dalek one, which at least had Davros to offer. This had nothing.

Even the title was wrong; when introduced, the Cybermen had no emotions, so how could they be seeking "Revenge"? The plot was thin and full of stupid errors—for example, why would gold affect the Cybermen adversely? We are told that the Cybermen had a weakness for it because it was non-corrodable and blocked their air passages... Which, apart from not making sense, was incorrect, because "The Wheel In Space" (1968) had established that they didn't breathe. The gold stopped even the radar sets of the Cybermen (good grief!) and scrambled all the signals so that they couldn't trace the Doctor emerging from the core of Voga, even though they could trace him entering it... And the gold that affected the cybermat in one episode is loaded into it in the last episode and without any ill effect....

In short, the story was badly designed. A lot was shot in caverns on location, being more realistic than sets, but involving its own troubles shooting underground. The picture wasn't too good and a lot of it was too dark to really make out what was happening. Still, it did give a nice mood to the story and the Vogons were a pretty neat bunch of aliens, with fairly good motivations.

The best part of the story was the fact that they had several high-quality actors to help out. David Collings was superb as Vorus and he would later return as Poul in "Robots Of Death" (1977) and also as Silver in the superb series *Sapphire & Steel* (See *Fantasy Empire #2*). Michael Wisher made another heavily made-up appearance as Magrik, after being Davros in the previous story. He would return the following season in "Planet Of Evil" and had already provided Dalek voices for several stories. The marvellous Kevin Stoney played Tyrum, a role in which he was really wasted; he had played excellent villains in "The Dalek Masterplan" (1965) and "The Invasion" (1968).

The season had finished rather badly, abruptly terminated in mid-flow. The theme would be picked up in the opening story for the Thirteenth season, "Terror Of The Zygons", originally scheduled as the first season closer and Harry's final appearance. In that story, we would learn why the Brigadier had called the Doctor back to Earth, and the stories would pick up momentum to their heights.

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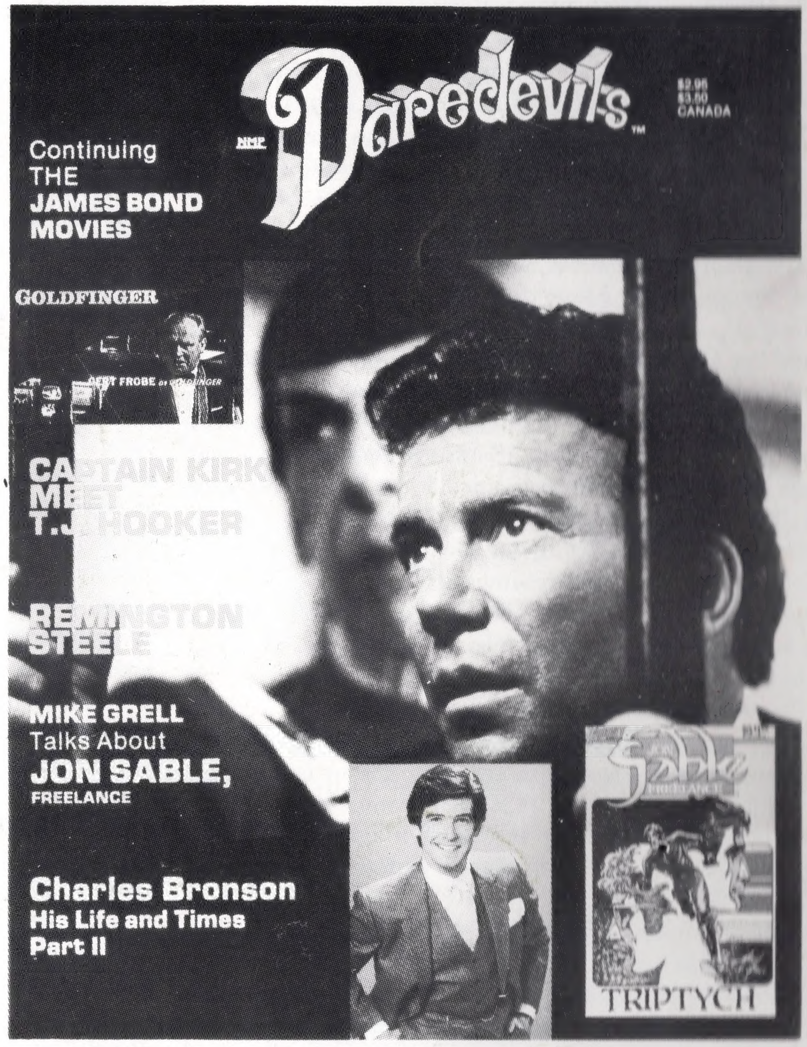
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